

# THE ATHENÆUM

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SATURDAY, MARCH 30, 1895.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**BRITISH ARCHAEOLOGICAL ASSOCIATION.**—  
The NINTH MEETING of the SESSION will be held on WEDNESDAY NEXT, April 3, at 32, Backville-street, Piccadilly, W. Chair to be taken at 8.30.  
Antiquities will be exhibited, and the following Paper read:—  
The Excavation of a Roman Villa at the Wadfield Sudeley Castle, Gloucestershire, by Mr. E. P. LOFTUS HUCK, F.S.A. Honorary Secretary.  
W. DE GRAY HIRCH, F.S.A. Honorary Secretary.  
GEO. PATRICK, Secretary.

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A HEAD MASTER will shortly be appointed by the County Governing Body of Carnarvonshire under the Welsh Intermediate Education Act. Salary estimated for the first year 250l. (viz. 120l. and Capitation Fees). Previous experience in teaching essential. To commence duties early in August, 1895. The School will be a Day (Dual) School. There will be no residence attached thereto. The Scheme anticipates that there will be seventy boys and thirty-five girls. The School will be started in hired school buildings, but new buildings will be soon erected. It is uncertain how many Scholars there will be at first. Scholarships and Bursaries will be given to promising boys and girls from elementary schools. Applications and testimonials (forty printed copies of each) should be received by the undersigned on or before April 20. Canvassing strictly prohibited.  
J. H. BODVEL-ROBERTS, Clerk to the County Governing Body.  
Carnarvon, March 27, 1895.

**CARNARVONSHIRE INTERMEDIATE EDUCATION SCHEME.**

**BOTTWNOG (DUAL) SCHOOL.**  
A HEAD MASTER will shortly be appointed by the County Governing Body of Carnarvonshire under the Welsh Intermediate Education Act. Salary estimated for the first year 250l. (viz. 120l. and Capitation Fees). Previous experience in teaching essential. To commence duties as soon as possible after Easter. The School is a Day School (Dual). The residence now used by the Head Master will be available for his successor. The Scheme anticipates that there will be thirty-five boys and twenty-five girls. Scholarships and Bursaries are given to promising boys and girls from elementary schools. Applications and testimonials (forty printed copies of each) should be received by the undersigned on or before April 11, 1895. Canvassing strictly prohibited. Bottwnog is a rural part of Carnarvonshire. The School was an ancient endowed free grammar school, but has been included as a Dual County School in the Carnarvonshire Scheme for Intermediate Education. The district is purely agricultural, and teaching will be expected either by the Head Master or Assistant such as will be useful to scholars intending to become farmers, or as regards girls in dairy work.  
J. H. BODVEL-ROBERTS, Clerk to the County Governing Body.  
Carnarvon, March 27, 1895.

**WOLVERHAMPTON GRAMMAR SCHOOL.**

The HEAD-MASTERSHIP will become VACANT at MIDSUMMER NEXT by the retirement of the Rev. Henry Williams, B.A. It is provided by the Scheme that the Head Master shall be a Graduate of some University within the British Empire, and not necessarily in Holy Orders. His emolument will be derived from three sources:—  
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The University Court of the University of Glasgow will, in the month of May or at some subsequent date, proceed to appoint a PROFESSOR to occupy the above Chair in this University, now vacant. The Professor will be required to enter on his duties from October 1 next, from which date the appointment will take effect. The normal salary of the Chair is fixed by Ordinance at 800l. The Chair has an official residence attached to it. The appointment is made *ad vitam aut culpam*, and carries with it the right to a pension on conditions prescribed by Ordinance. Each applicant should lodge with the undersigned, who will furnish any further information desired, twenty copies of his application and twenty copies of any testimonials he may desire to submit, on or before Wednesday, May 1, 1895.  
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## LITERATURE

*The Life of Sir William Petty (1623-1687).*

By Lord Edmond Fitzmaurice. (Murray.)

LORD EDMOND FITZMAURICE has made admirable use of the original material which he was happy enough to find ready to his hand, and, indeed, already arranged by his uncle, and has worthily rescued from comparative obscurity and neglect the name and the labours of one who for speculative insight, acquired knowledge, and delight in labour was without question one of the most notable men in the history of English science. To the general reader the period immediately succeeding the Restoration is mainly one of profligacy in public and private morals, of political dishonour, and of unbridled licentiousness. Much has been done during recent years to modify and correct this view. But much has also been done to illustrate it; and it is, therefore, well that we should be frequently reminded of the other claims upon our notice which the time can produce—of the alertness, especially, in every form of intellectual enterprise which was perhaps its prevailing characteristic. In the early transactions of the Royal Society maturer knowledge may find food for indulgent merriment, and among its members there doubtless were, as doubtless there are still, scientific non-entities; but there is no mistaking the spirit of acute and fearless investigation which informed those who directed it, or the value of the tangible results at which they arrived. The age of Hobbes and Locke, of Wallis and Boyle, of Robert Moray and William Petty, the subject of this memoir, can hold up its head in any company.

Petty possessed from childhood that happily gifted nature which pushes its way up through the greatest difficulties, which is daunted by no adversity of fortune. Destitute of extraneous worldly advantages, but endowed with open eyes, a retentive mind, and a brave heart, he acquired and assimilated knowledge in every form with a rapidity and certainty little short of marvellous. Even so, however, he must have gone under in the struggle for bare existence, had he not also displayed in his earliest years the same aptitude for busi-

ness transactions of a humble sort which afterwards, when exercised on a more imperial scale, brought him no inconsiderable wealth. Few more interesting pieces of autobiography are extant than the letter, written when he was an old man, which tells the story of these early years:—

"DEARE COZEN,—The next part of my answer to yours of the 10th inst. is, (1) How I got the shilling I mentioned to have had at Xmas, 1636 [Petty was born in 1623]: which was by 6d. I got of a country squire for showing him a pretty trick on the cards, which begot the other 6d. fairly won at cards. (2) How this shilling came to be 4s. 6d. When I went to sea was 6d. given (or rather paid) mee by Mother Dowling, who, having been a sinner in her youth, was much relieved by my reading to her in the 'Crums of Comfort,' Mr. Andrews' 'Silver Watchbell,' and 'Ye plain man's pathway to Heaven.' The next 6d. I got for an old Horace given (why do I say given) or delivered mee by Len: Green, for often construing to him in Ovid's metamorphoses till my throat was soare, though to so little purpose that hee, coming to say his lesson, began, *Protinus* (signifying 'soon after'), King *Protinus*, &c. My next booty was 18d. given me by my God-father, for making 20 verses to congratulate his having been made a Doctor in Divinity by some good luck. The other shilling was impressed by my Aunt, whom I repaid by a bracelet bought in France for 4d., but judged to be worth 16d. This 4s. 6d. was laid out in France upon pittiful brass things with cool'd glasse in them, instead of diamonds and rubies. These I sold at home to the young fellows, whom I understood to have sweethearts, for treble what they cost. I also brought home 2 hair hatts, by which I gayned little lesse," &c.

Upheld by this almost pathetic resourcefulness, and by a buoyancy which repelled depression, Petty struggled through the direct necessity to the college at Caen, where he obtained

"the Latin, Greek, and French tongues; the whole body of common arithmetic; the practical geometry and astronomy, conducing to navigation, dialling, &c.; with the knowledge of several mathematical trades; all which, and having been at the University of Caen, preferred me to the King's Navy, where at the age of 20 years I had gotten about three score pounds, with as much mathematics as any of my age was known to have had."

Whatever may have been Petty's political opinions, they were subordinate to his intellectual tastes. For such tastes there was little room during the Civil Wars, which were the signal for his retirement to the Continent for three years of incessant and strenuous study at all the famous seats of learning. At Paris—then the focus of the culture of Europe, the home of Gassendi and Descartes, of Pascal and St. Cyran, of St. Vincent de Paul—he became the friend and pupil of Hobbes, whose influence on him was ever afterwards marked. In 1646 he returned with 70*l.*, having in the meanwhile defrayed the expenses of his younger brother's education, and in the following year began his productive work by inventing a letter-copying machine, by publishing a treatise on education which would astonish that numerous class of persons who seem to consider that the true principles of the science are the discovery of the present generation, and by many other original enterprises. It was at this period that Hartlib wrote to Boyle:

"I have put into your hands the design of the history of trade; the author is one Petty, twenty-four years of age, a perfect Frenchman,

and a good linguist in other vulgar languages, besides Latin and Greek; a most rare and exact anatomist, and excelling in all mathematical and mechanical learning; of a sweet natural disposition and moral comportment. As for solid judgment and industry, altogether masculine."

With this reputation Petty went to Oxford in 1649, where he was eagerly welcomed by the knot of choice and master spirits who formed the nucleus of the Royal Society, and where "he was beloved of all ingenious scholars." Through the influence of these friends, who seem to have acknowledged the ascendancy of so young a man without cavil, and by the favour of Cromwell, whose "steady protection of the two great seats of learning from the attacks of the fanatical party" we are glad to see acknowledged, he became Fellow of Brasenose, Deputy to the University Professor of Anatomy—in which capacity he was the hero of the resurrection of Anne Green—and Vice-Principal of Brasenose. He immediately afterwards succeeded to the Chair of Anatomy, and at length, in 1651, his future career was decided by his appointment to be Physician General to the army in Ireland and to Ireton, its Commander-in-Chief.

The story of the next six years, during which Petty was continuously engaged, under every aggravation of personal jealousy and interested opposition, in the lasting achievement of his life, the Down Survey of Ireland—a work which transplanted a nation and upon which modern Ireland was founded—is told by Lord Edmond Fitzmaurice with perfect lucidity and in great detail. The record is one of astonishing resource, personal endurance, practical sense and skill, patience, comprehensiveness of design and rapidity of execution, and, finally, success in what seemed a hopeless task. But apart from its biographical interest, Lord Edmond may fairly claim to have made in the chapters which deal with this gigantic work, and with the later Acts of Settlement or Explanation, a contribution to history of the most valuable kind. His obligations to Sir Thomas Larcom's well-known 'History of the Down Survey' (1851) are, of course, obvious; but it is scarcely too much to say that for the first time the problem before the conquerors of Catholic and Royalist Ireland, and the way in which that problem and the even more embarrassing one which confronted the Government of the Restoration were dealt with, are made plain.

To follow Lord Edmond Fitzmaurice through his account of thirty more years of incessant activity in innumerable directions is impossible here. Even to name all the subjects upon which Petty expended an intellect which among his contemporaries was held to be unrivalled would exceed the space at our disposal. Shipping and navigation in all their branches, the history of clothing, the remedies for the Plague, theology and religious speculation, metaphysics, the industrial development of Ireland and the improvement of its revenue, education, taxation, political arithmetic, political anatomy, the advantages of the union of the kingdoms—these are but a few. Of the more important of his essays Lord Edmond supplies careful and valuable analyses. When, to the very abridged list which we have given, we add the fact that Petty was incessantly concerned in lawsuits

of a character critical alike to his fortune and reputation, we shall acquire some faint conception of the robustness of mind and body which enabled him to preserve to the end of his life the brilliant conversational powers and satirical good humour which made him welcome in any society of good talkers and listeners.

Petty, it may be gathered, was not a swashbuckler, although no instance of shrinking from personal danger is recorded against him. Indeed, he once fell in with the humours of the age in which he lived so far as to accept a challenge from an angry opponent at law. But his insistence upon the duel, like anything else, being carried out in accordance with good sense, put the danger aside:—

"Sir William.....was not more desirous of distinction in martial exercises than in the days when Sir Hierome's friends had pressed on him the command of a troop of horse. Being the person challenged, it lay with him to nominate place and weapon. As he was very short-sighted he claimed.....that the place should be a dark cellar, and the weapon a great carpenter's axe. This turned the challenge into ridicule, and Sir Aland declined so unexpected a form of contest."

As to the manner in which Lord Edmond Fitzmaurice has performed his task there can be but one opinion. His book is a thoroughly sound piece of literary workmanship, unaffected, well balanced, and free from egotism. He has earned the thanks of all students of English, and still more of Irish, history by at length bringing into adequate light one whose previous obscurity is inexplicable.

*A Sporting Pilgrimage.* By Caspar W. Whitney. (Osgood, McIlvaine & Co.)

MR. WHITNEY is "grateful for the opportunity of spreading the doctrine of sport for sport's sake only." Englishmen may be thankful to him for the kindness of his criticism, and the manifest pains he has taken to obtain an accurate knowledge of the subjects on which he treats. Well versed in the sports of his own country, the writer, while obviously intending the details of his information for his countrymen, has compiled a book which is a valuable manual for Englishmen on the present state of hunting, rowing, football, and athletics, and which incidentally throws many side-lights on the differences in all these branches of sport between his country and our own. Of course, the first thing that struck him was the universality of the English sporting spirit, from the rich who ride to hounds to the puddlers or pitmen who follow on foot. The democracy of the covert-side raised his wonder as much as the sight of the pheasants in the stubbles round the woods, or the violets at a penny a bunch in Piccadilly:—

"It seems as if every animal and every tree in Great Britain had some one to care for it, and every Englishman to move in an atmosphere of sport. Even the very drivers of the stages that ramify London most conveniently, economically, and quickly, throw their whip with a sportsman's air, and handle their reins with a skill altogether superior to any similar class of jehus I have ever seen. And what a good type of horse they drive! Would that our own Fifth Avenue Stage Company could be induced to replace its present stock of tottering and spare-ribbed toilers with the stout, good-looking horses of the London 'bus.'"

Our author notes that "this interest of the people is fostered by all English sportsmen." He is also much impressed by the open dealing between the University crews at Putney in the matter of allowing each to watch their rivals' practice, which would seem an unheard-of thing in America. Another surprise to him was the phlegmatic manner in which defeat is taken at the universities:—

"The sight, familiar to us, of members of a defeated football eleven throwing themselves prostrate on the ground in the agony of bitter disappointment would indeed make Englishmen stare."

Yet he has a kindly word for American "whole-heartedness," as he deems it; and probably the phenomenon has some deeper root than mortified vanity. Certainly English undemonstrativeness is little understood by any other nation, and this slight trait of difference shows how far in certain respects the modern American has lost his likeness to the parent stock. Another matter in connexion with University sport which is thought worth notice is that there is no written law limiting the time during which a graduate may continue to row or play for his college. That any unusual exercise of the privilege would be "bad form" is quite enough sanction for the unwritten law on this side of the Atlantic; but it would seem an express enactment would be needed in America. On the whole, the spirit of inter-University contests here commands the writer's unqualified admiration, and he is outspoken in his exhortations to his brother sportsmen to shun suspicious tactics and the hankering after big "gates," and to remove academical rivalry from the contamination of the speculator. He is not, however, blind to certain evils which beset other arenas of sport in this country.

Some excellent chapters describe the methods of riding to hounds in the "shires" and the "provinces," and, like the rest of the book, derive an additional charm from the numerous and excellent photogravures, reproduced on admirable paper, which offer an agreeable impression of the diversity of hunting country and hunting incidents. The sport of this kind that most impressed the traveller, who seems to have made practical acquaintance with almost every variety of hunting, is the chase of the wild stag by the Devon and Somerset staghounds, which raised the sporting ardour of the lamented Whyte-Melville. In another passage he pleasantly ridicules the pursuit of the tame stag, usually on excellent and familiar terms with the hounds, and reassures his countrymen as to the humanity of that species of sport. His description of the different "countries" pervaded by packs of foxhounds is generally accurate as well as exhaustive, but we question the meaning of his remark:—

"Of the packs in North Hamptonshire [sic] probably the Heythrop, South Oxfordshire, and Old Berkshire are the most notable."

More thorough is the "Pilgrim's" investigation into boating matters. Of the "cleanliness" of English amateur rowing he speaks almost enthusiastically, and he seems to have but two aspirations: the adoption in America of the Henley amateur definition, and another inter-University contest between crews from either side of the Atlantic.

Undoubtedly that were a consummation devoutly to be wished. Probably American rowing has developed since the last occasion; but we note among the distinctive features of the Yale style a certain "lightning-like recovery," which sounds ominously like a "bucket," and this never has won, nor can win, against a continuous, but easy forward reach.

The remarkable prevalence of the ancient game of football, in the two forms it has taken in its modern revival, next occupies our critic's attention. On this matter we deem that he does not speak a whit too strongly when he laments the degradation of the Association game by the introduction of wholesale professionalism, of limited companies for its promotion as a means of gain, and the consequent results of betting and rowdyism. Against these evils he warns his countrymen, and offers an unprejudiced support to the Rugby Union in their efforts to avert a similar decadence. With regard to the play, he is clear in his opinion that neither school is to be compared in point of skill, and especially in rapidity, with the American form of the game. This is interesting from the point of view of an old Rugby player, who is apt to think that what the Union game has gained in speed it has lost in variety, and that in the perfection of scientific "passing," the ancient beauties of drop-kicking, dribbling, and dodging have been well-nigh lost. The still greater speed of the American teams is at once accounted for by the absence of an off-side rule, a feature which the old English rural game, preserved by Rugby School, derived from the laws of "hurling," which prevailed as long ago as Carew's days:—

"He who hath the ball must butt only in the other's breast, and deal no foreball, that is, he may not throw it to any of his mates standing nearer to the goal than himself."

In the old Rugby game a player who got in front of the ball was out of play, a rule which as absolutely precluded the modern practice of "heeling out" as it would have done the maimed ritual performed by the American "snap-back," and *a fortiori* the monstrous wedge-shaped phalanx which covers the American runner in front and on the flanks. "Interference," in the Transatlantic sense, was never legitimate here. The "scrummage," reduced to a minimum in the Union game, and apparently practically non-existent in the American, has suffered at the hands of historians. What seems to have been called by that name in the early days of the Union was a decade earlier known as a "maul," or at Marlborough a "squash." "Shoving" was no feature of the "scrummage" proper, in which the ancient practice of hacking (our forefathers would

Try it out at football by the shinnies)

very promptly loosened the play, even in such a big-side as one the present writer knew in 1858, when 80 old Rugbeians played 120 of the school. The practice very properly died out, as quite unsuitable to grown men, but with its disappearance grew up the heresy of "shoving," and with it the loss of that "handiness with the feet" which characterized the best forward players of an older time. Many were the goals dropped, or kicked off the ground, by men



whose cardinal maxim was "keep behind the ball and drive it," and it is permissible to think the old school game was much quicker than the form of the sixties and seventies. Since Edward II. in 1314 issued his proclamation against the "Rageries de grosses pelotes," football has taken many forms, and certainly the loose scrummage is no modern invention.

On athletics the author has much to say, and discounts "some pretty tall stories that go to prove the lonely fisherman not to have been the first of Ananias's many descendants." With regard to the method of measuring the long jump, which adds a trifle in England to the width actually covered, Mr. Whitney appears to be right, and the rear-most displacement of the earth should be reckoned to, not the rather hypothetical final impression of the last heel. It is needless to enter into details on a subject so thoroughly thrashed out in the comments on last year's meeting between Oxford and Yale. Another point on which we agree with the author is that training may be easily overdone in the case of young athletes, and that the nerves are at least as essential as the muscles in the day of trial. In what he says of track athletics generally, and cycling in particular, we fear the author's pessimistic tone is too well justified. The semi-professional taint is over them all, and real amateurs have almost deserted the field. It is probable, however, that the demands of the serious avocations of life have more to do with the withdrawal from athletics of most university men after graduation than the state of chaos presided over by the A.A.A.

Cricket and golf, into which, as the author admits, the professional has entered without lowering their tone, are reserved for his final comments. His admiration for cricket is platonic only; he does not think it has a future in America. Of golf, on the other hand, he speaks with the enthusiasm of a convert. He seems to have made practical acquaintance with almost every green, and to have assimilated the spirit, and been influenced by the sanctities, of the royal and ancient pastime. The plans and illustrations, both of scenes and of the action in playing, are excellent, but not more excellent than his philosophy:—

"To obtain a full appreciation of the charms and difficulties of golf you must have acquired a settled conviction of its inferiority as a game requiring either skill or experience; you must have looked upon it with supreme contempt, and catalogued it as a sport for invalids and old men. When you have reached this frame of mind go out on the links and try it."

With full appreciation of this piece of gnomic wisdom, we take leave of a sane and pleasant instructor.

#### *Handbook for Hertfordshire, Bedfordshire, and Huntingdonshire.* (Murray.)

THE present volume nearly brings Murray's handbooks of the English counties to an end, since with Warwickshire in the press, only Gloucestershire, Berks, and Bucks, we believe, remain unwritten. Bedfordshire had been almost completed by the original editor, when death put a close to his labours, and considerable delay seems to have been caused by this unfortunate accident. The new

editor, "H. M. C.," has, however, at length finished its revision, with the aid of various clergymen and local authorities, among whom is specially mentioned an ex-mayor of Bedford, Mr. E. Ransom. Hertfordshire appears to have been described mainly "from personal observation" by the editor himself, and he has done it excellently; but for Hunts he has had the good fortune to obtain access to the notes and materials of the late "Cuthbert Bede," who, when Rector of Denton from 1859 to 1871, had contemplated the preparation of a county history. Mr. John Hopkinson, of St. Albans, has added to the scientific accuracy of the botanical and geological information; and Lord Grimthorpe has permitted a free use of his 'Guide to St. Alban's Abbey'—which accounts for the remarkably mild manner in which his deplorable "restorations" are referred to. Murray's handbooks, however, do well to avoid controversy and confine themselves to facts, and so far as our own observation goes, the present handbook is commendably accurate, both in its architectural descriptions and its historical data.

In a work abounding in details there must be slips, but we are bound to say that we have discovered very few in a general perusal of the whole, and a more minute examination of special localities. In describing the fine old sixteenth century manor house of Astonbury, Herts, the tradition which gives a curious interest to its noble staircases might have been mentioned. It is said that the old red house of the Botelers used once to be occupied by highwaymen, who after their exploits on the road led their horses upstairs and concealed them in the enormous presses of the first-floor rooms. As a proof of very recent information, we notice that "Tom Tiddler's ground," the ruined house of the eccentric Mr. Lucas, near Wymondly, is stated to have been demolished, though it was still standing a year or so ago. On the other hand, the remark that "a broad esplanade, paved and planted, affording an agreeable walk, has been formed between the Swan gardens and the Ouse," conveys an imperfect and erroneous impression of the considerable improvements carried out in recent years by the Bedford Corporation along the river banks. The fact that the Norman portal of St. Peter's, Bedford, was removed from another church, St. Peter's, Dunstable, on the south side of the Ouse, might have been stated; and sundry repetitions—not always conveying the same idea—in the notices of Bunyan should be avoided. We are glad to observe that the editor has adopted the historical form of Sir William Harper's name, instead of the Harper of Bedford usage. A strange explanation is given (on the authority of "Cuthbert Bede") of the discrepancy in the date of Sir R. Cotton's birth at Denton, according to the parish register (January 22nd, 1571) and according to the monument in Conington Church (1570). It is suggested that the old beginning of the civil year in March reconciles the two; but the register of course follows the old reckoning, and must mean 1572, which makes the discrepancy greater. We presume the editor has authority for stating that the beautiful Misses Gunning were born at Hemingford Grey, Hunts. We had imagined that they were

not only Irish "by adoption and grace," but were also born in Ireland. The 'Dictionary of National Biography' strangely omits to mention where they were born. Whilst recording the burial of the famous racehorse Eclipse at Canons, it might not have been amiss to refer to a recent distinguished occupier of the house, though not a horse, the former Master of the Rolls, Sir Thomas Plumer.

In describing the brasses of Bedfordshire some inaccuracies have crept in, and the editor would have done well to consult Mr. H. K. St. J. Sanderson, of Trinity College, Cambridge, who has made an exhaustive examination of the brasses of this county, the results of which have been appearing since 1893 in the *Transactions* of the Monumental Brass Society. It was rather an important omission to neglect to notice, in the south-east corner of the chancel of St. Paul's, Bedford, the matrix, in the form of an engrailed cross, of the earliest brass recorded in England: it commemorated Sir Simon de Beauchamp, 1208, and the inscription, now lost, was copied by Leland in his 'Itinerary,' "De Bello Campo jacet hic sub marmore Simon fundator de Newenham." Nor is the brass of Walter Rolond, *circa* 1415, mentioned, attached to the wall of Cople Church, although it is the oldest extant military brass in the county. Again, the brass of Sir Nicholas Harvey, stated to be in Ampthill Church, is not there: it was removed to Northill in 1889. At Hartley Cockayne the "earlier brass of a certain Bryan, who was probably a priest," is really the matrix of a floriated cross, with border-fillet of detached incised Lombardic capitals beginning DAME.....DE BRIEN GIST ICY, &c. At Pottesgrove the Saunders brasses are referred to, but it is not mentioned that one of them was recently discovered to be a palimpsest, having fragments of a rich "Flemish" brass on its reverse. At Eyworth the good three-figure brass of 1624 should have been chronicled, and also the mural monument containing Mistress Alice's heart-broken epitaph over her first husband, Edmond Anderson, Esq., with a vow of perpetual widowhood—the last portion strenuously erased, for obvious reasons.

The numerous maps are clear and excellent wherever we have tested them, but the index is inadequate. If names of people are inserted at all, it seems absurd to enter Sir Henry Chauncy (*sic*) and Admiral Byng, and omit Anne Boleyn, Catherine of Aragon, Ben Jonson, Dryden, and a host of other "celebrities" who possess local associations. It is curious, too, that the ecclesiastical divisions are so skilfully concealed that we have searched in vain for any information as to the dioceses to which the three counties belong, or in earlier times belonged. The transference of Bedfordshire from the see of Lincoln to that of Ely appears to have escaped notice. It is a regrettable practice to state the populations of a few towns only in the index, and omit the population of the smaller towns and the villages, all of which should be recorded in the text. And in future editions it would be useful to add to the preface a page or two of bibliographical information, lest the reader should imagine that "Chauncy, Clutterbuck, and Cussans" exhaust the

authorities. These, however, are small matters, and the new handbook may be cordially recommended as a useful and accurate guide to the pedestrian in Herts, Beds, and Hunts.

*The Great War with Russia: the Invasion of the Crimea: a Personal Retrospect.* By W. H. Russell, LL.D. (Routledge & Sons.)

THE best title and at the same time apology for this book is a passage from the preface:—

"I resolved to give some account of what I may term my 'private life' as 'a camp follower' engaged in describing, as far as I understood them, the military operations at which I assisted."

An apology is certainly needed for several passages of which, if not Dr. Russell, his friends must regret the publication. Of what historical value, for instance, is Dr. Russell's verdict on the late Sir Henry Bentinck, given *à propos* of his first interview with him at Malta?—

"A high-shouldered, neatly dressed, narrow-minded little man, a perfect gentleman in manner—was a very imperfect soldier, without a ray of military light or power of leading."

This estimate of a general by one by no means qualified to pass judgment cannot but cause pain to the surviving friends and comrades of the deceased officer, and is unnecessary for an elucidation of any disputed facts in the campaign. Moreover, it is incorrect. Sir Henry Bentinck was of medium—some might say short—stature, and he was rather high-shouldered, but he certainly was not a little man. He was not narrow-minded, and although he was by no means a genius, his military qualifications were hardly of the poor character that his critic would have us believe. As a matter of fact the public opinion of the brigade of Guards pronounced him to be a good officer and a first-rate "drill." Like several other generals, he had seen no active service previous to the Crimea, but there are no grounds for saying that he was "without a ray of military light or power of leading." From the nature of the fight he had no opportunity of showing "power of leading" at the Alma or at Inkerman; at the latter battle, moreover, he was wounded comparatively early in the day.

In his comments on the unsuccessful attack on the Redan on September 8th, Dr. Russell strongly condemns General Simpson for having directed that the assault should be made on the salient! Surely any one with the slightest knowledge of fortification knows that the salient is the weakest point, and that when possible assaults are always made upon it. At the same time we do not defend (on the contrary, we strongly condemn) the arrangements for the assault. The Redan ought not to have been attacked in earnest at all, for that work could not have been held by the Russians after the capture of the Malakhoff. Our efforts should have been confined to a heavy cannonade and demonstrations. Unfortunately, from considerations of prestige and policy, it was essential to incur our share of the peril, for fear the French should say, as in fact they did say after all, "Alone I did it." Granted, therefore, that it was necessary to assault the Redan, the as-

sault should have been delivered with vigour, by comparatively fresh troops, such as the First and Highland Divisions, instead of by the remnants of the Light and Second Divisions, who had been demoralized by their failure on June 18th, and whose ranks were full of young soldiers. Having decided on an assault, wave after wave of troops should have been pushed forward until the last available company had been used up, for anything would have been preferable to a failure. As it was, the attack was wholly unsupported in spite of Windham's repeated applications for reinforcements.

Dr. Russell has seen many battles and witnessed many campaigns, but that has not necessarily secured him a mastery of the difficult art of war any more than the twelve campaigns of the mule which carried Frederick the Great's baggage qualified that useful and, in a sense, experienced animal for high military command. Nevertheless, he criticizes the dispositions of generals as if he were an expert. Writing of the Alma, he observes:—

"As to generalship, there was none at all on their side, and very little on ours, and that little decidedly bad; there was no reconnoitring—no manoeuvring; the French executed a turning movement on the Russian left, and were then hung up—the English made an attack straight in front on a partly fortified position."

As a matter of fact, the Russian dispositions could be so well seen that Lord Raglan was able at a glance to realize how their troops were posted. Besides, how can Dr. Russell tell whether or not staff officers were sent in advance to reconnoitre? As to manoeuvring, there was not much scope for that, yet we find Dr. Russell in an earlier part of the book thus expressing himself:—

"The stolid Russian battalions, their left turned, their centre pierced, their right overwhelmed, suddenly gave way. The Alma was won!"

It seems to us that turning the left, piercing the centre, and overwhelming the right constitute a good imitation of manoeuvring, and very effective manoeuvring too. But that Dr. Russell is scarcely to be relied upon as an authority concerning the Alma may be shown by his inaccuracies. He writes as if the cavalry were represented by the 13th Light Dragoons only. Speaking of that passage in which Lord Raglan mentions the aid given to General Codrington by General Buller, Dr. Russell remarks, "The 'hero of Hykulzie' lent as much aid to Codrington as the man in the moon." From the context it would appear that Dr. Russell refers to General Buller, whereas General England was the officer whose name is associated with Hykulzie, an action during the first Afghan war in which General England was worsted. Had Dr. Russell confined himself to relating what he saw instead of venturing on criticism, it would, in the long run, have been better for his reputation.

That Dr. Russell rendered signal services to the army by arousing public interest at home, and drawing attention to the administrative blunders and the absence of due preparations and precautions on the part of the War Office, cannot be denied; but when he arrogated to himself the func-

tion of distributing praise and blame to the general officers on the spot, he abandoned his proper sphere. It is quite amusing to find him recording the astonishment of the Duke of Newcastle that Lord Raglan had never sought for information and advice—for that is what it comes to—from the civilian representative of the *Times*. Also, in spite of his excuses and explanations, it is undoubted that the information which he sent home was in some cases thought sufficiently important to be telegraphed to St. Petersburg by Russian emissaries in England. In a letter dated October 7th, 1854, he mentioned, "among other matters, that a stone windmill near the Woronzoff Road had been turned to account as a powder magazine." His excuse for this indiscretion is that Lord Raglan and the whole army were convinced that Sebastopol would be taken before the letter could reach London. Nothing, however, is certain in war, and as a matter of fact the siege was prolonged for another eleven months.

Much of the blame for the sufferings of the army was laid at the door of Commissary-General Filder, and it really does seem that if he had shown a little more energy and foresight the hardships endured by the rank and file might have been largely diminished. Dr. Russell, however, takes Mr. Filder under his wing, and asserts that had he been listened to things would have gone better. For our own part we cannot but think that had Mr. Filder sought for an interview with Lord Raglan or General Airey—the Quartermaster-General—and made definite suggestions, they would have received due attention. Still, in justice to Mr. Filder we may give an extract or two showing Dr. Russell's opinion of that important functionary. Dr. Russell met Mr. Filder at Old Fort just after the army had landed, and the latter said to him, "I have been urging them at headquarters to send out all the cavalry, to seize supplies of food and forage in the villages ere it be too late." Speaking of the same official at a later period of the war, Dr. Russell delivers himself thus:—

"Little Mr. Filder was a Napoleon of the commissariat, a head and shoulders above his military chiefs. A dry, spare, bright-eyed little man, as cool as a cucumber.....There [at Balaklava] Mr. Filder sat.....regulating contracts and orders for the supplies of the army, with the most perfect indifference to bombardments, sorties, assaults, actions, and so forth of the front."

To our mind this description conveys the idea of a hardworking man who toiled at his desk, and would not fail to represent his requirements to the Commander-in-Chief through "the proper channel." Unluckily what was wanted under the circumstances in which the army was placed was a man who would when necessary discard "the proper channel" and make personal and repeated applications to any one who could help him to secure the carrying out of the measures which he deemed necessary, or, failing everything else, would take responsibility on himself.

Where the book before us is valuable is where it states without comment an event seen by the writer. For example, on the day of Inkerman there was some sharp fighting between the Russians and the



French opposite the Flagstaff battery. This we all knew, but it is not generally known that when the French repulsed eventually the furious sortie made by the besieged, "they drove them helter-skelter past the out-works, mounted the parapets of the bastions, and actually got into Sebastopol! Sir H. Layard saw these things as well as I did. I have often spoken with Sir Henry Layard about it since, and he is as positive as I am about the matter. I saw the red breeches, blue coats, and képis inside the works through my glass as plainly as if they were close at hand. Then mines were sprung—masses of earth and timber flew into the air. When the smoke cleared away there were no French visible, except a few running back under the fire of the Russian guns. The French were certainly inside Sebastopol for, perhaps, five minutes. Kinglake says the French penetrated into the nook which divided the lines of Sebastopol from the Quarantine Fort. ....De Bazancourt.....says that the French got inside some suburb. What we—Sir H. Layard and myself—saw was an absolute French occupation, very brief indeed, but indisputable, as far as the evidence of our eyes could be trusted, of the bastions in front of their trenches."

The above is a valuable piece of historical evidence which it is well that Dr. Russell should place before the public. It is not, however, wise, discreet, or proper to publish everything seen in a campaign. Yet Dr. Russell has no reticence, and he writes recklessly. For instance, referring to the supplies of warm clothing sent out by the War Office, Dr. Russell states:—

"The War Office had sent out an immense assignment of rabbit-skin overcoats; they were appropriated by the officers as fast as they could be served out. Happy were the men who could encase their legs in bread bags or sacking! That is a sketch—not at all a caricature—of a sentry on duty. At the time it may be fairly said that he had some ten thousand comrades of the same kind."

The inference is that the officers, disregarding the sufferings of their men, selfishly and illegally seized on the first rabbit-skin coats that arrived. Surely Dr. Russell does not ask his readers to believe that the officials responsible for the issue of these coats complied with the bare request of any officer who chose to ask for a coat without authority; and he can hardly mean to assert that the officers, contrary to all traditions, preferred their own comfort to that of their men. Yet he says that the War Office had sent out "an immense assignment." If there were so many sent out, there must have been enough for the men after the few hundreds of officers had been provided for. It is difficult to accept such a slur on gallant men without further proof.

#### NEW NOVELS.

*In Haste and at Leisure.* By E. Lynn Linton. 3 vols. (Heinemann.)

THE "New Woman" is a product oftener met with in the novels of the day than in ordinary life, where, fortunately, she remains so rare as to be seldom seen in the flesh at all. She has long, however, excited Mrs. Lynn Linton's wrath, and is the object of an immense expenditure of moral energy and indignant assault in her latest novel. Phoebe Barrington is certainly a worthless and coarsely repulsive young woman; but it is obvious from the moment of her enforced separation from her young husband, after

their schoolgirl and schoolboy marriage, that she is what nature made her. The "Wild Women" who afterwards claimed her as their own were scarcely responsible for the brutality of her instincts and her temper. Their society is described with so much fiery denunciation as to fail in the entertainment it might legitimately have been allowed to furnish. Phoebe's martyr husband and the ideal girl whom he meets too late, on the other hand, are both almost too perfect for human nature's daily food. In short, the zeal of her purpose has eaten up the artistic and literary merits of Mrs. Lynn Linton's latest story, which cannot but be deplored when some of its predecessors are recalled.

*A London Legend.* By Justin Huntly McCarthy. 3 vols. (Chatto & Windus.)

Nor the least agreeable feature of 'A London Legend' is the unmistakable family resemblance, both in grace of characterization and lightness of touch, which it bears to the early novels of the author's father. Dorothy Carteret, in her candour and unconventionality, is a heroine very much after the fashion of the "Dear Lady Disdain" or "Miss Misanthrope" who charmed us some twenty years back. She has, it is true, acquired some of the traits of the new womanhood, but her revolt is in great measure justified by her antecedents; and by the time we part company from her the older ideals have asserted their empire over her nature. The Socialist hero, again, is an engaging figure, and no one is likely to grudge him his good fortune. One feels that the eccentricity of his attire is only a passing phase, and that Dorothy will rapidly redeem him from his tawny yellow tweeds. For the rest there are good portraits of a voluble, shiftily Bohemian journalist and a choleric but genial soldier of fortune. The villain of the plot, an Indian snake-charmer, is not altogether convincing; but, with this exception, the characters are well chosen and contrasted. 'A London Legend' is, in short, a decidedly successful romance of modern advanced society in its most attractive and generous aspects.

*The Secret of the Court: a Romance of Life and Death.* By F. Frankfort Moore. (Hutchinson & Co.)

MR. FRANKFORT MOORE's brilliant literary achievement has not hitherto been concerned with the supernatural. His effects have resulted from a ready wit, a happy vocabulary, and an epigrammatic treatment of character and incident. So far as we know, his best books have been altogether actual and of the moment. 'The Secret of the Court' is a new departure for him. In it he grapples, not too successfully, with the unseen and the problems that lie beyond the grave. A pair of friends strive to apply—readers will see how—certain archaic secrets. To our mind, author and subject show not at their best. We carefully refrain from giving away the situation, nor shall we describe the process by which the two friends attempt to frustrate the course of nature. It is worse than unconvincing, it is totally unmoving. The handling is poor, and quite inadequate to the character of the ideas treated. Even

the climax brings no surprise, no emotion. One has scarce the beginning of a thrill throughout the vicissitudes of a story that is fortunately short. If it was Mr. Moore's idea that the strangeness of the circumstances might be enhanced by making the dialogue and characters extremely mediocre and commonplace, he has defeated his object. The illustrations are not to be praised. Is there reason to believe that the author's brilliant facility may prove a snare? It seems not improbable when one is faced by a novel of this kind and remembers what has preceded it.

*The Honour of Savelli.* By S. Levett Yeats. (Sampson Low & Co.)

MR. YEATS has set before himself a wholly admirable aim. It was not his ambition, so he tells us, to point a moral. All that he has striven to do is to catch the "spirit of the true romance" and to amuse. And it is the agreeable privilege of the reviewer to congratulate him on the remarkable degree of success which he has achieved in his maiden effort. 'The Honour of Savelli' is a story of adventure pure and simple, the hero being an Italian soldier of fortune of the early sixteenth century; and although the author modestly disclaims all comparisons with the most popular contemporary exponent of this school of fiction, he has little to learn from Mr. Weyman or any one else in the art of vivid, straightforward narrative. The only serious flaw in the story is the extreme improbability of the whole episode of St. Armande, the revelation of whose identity is unduly delayed. Apart from this the book is a first-rate piece of work, and holds the reader enchained from the sensational outset to the very last page.

*Sylvia Craven.* By M. Gordon-Holmes. (Stock.)

'SYLVIA CRAVEN' is an amiable little tale, which excites no stronger emotion than that of gentle pity for a life which from the first chapter is too obviously intended to close in the last. The heroine, a young woman of angelic disposition, earns her living as a governess, and spends her holidays in winning the affections of the inhabitants of a remote island where her brother is curate. We are left in doubt as to the exact nature of the father's sins—beyond the sufficiently heinous one of losing the family fortune—which are supposed to have left their sinister impression upon the curate's nature. In any case we are disposed to agree with Miss Davenant's relations that she might have done much better for herself than marry such a morose and unpleasant person as the Rev. Arthur Craven. Sylvia accomplishes her mission of restoring the curate's tottering faith and of overcoming his scruples with regard to the heiress. Then, having nursed back to life a nice little boy who has a strong attachment for her, she shares the fate of all heroines of her type, and dies of consumption. The story would be more successful if it were less heavily burdened with minute details of commonplace events and laboured descriptions of scenery. The style also leaves much to be desired in the way of neatness and finish. Still it is a pleasant, readable little tale, full of reli-

gious feeling, and will, no doubt, find many admirers amongst a certain class of readers.

*The Wee Widow's Cruise in Quiet Waters.*

By Mrs. Cuthell. (Ward & Downey.)

'THE WEE WIDOW'S CRUISE' is lighter than sea foam, vanity, or any other unsubstantial commodity we can think of. Yet it is more irritating and annoying than such things should be. The manner and dialogue seem intended to convey the ways and habits of a "set" or clique apparently more interesting and attractive to the author than they will be to some of her readers. Her writing is on this occasion—whatever it may be on others—a little self-satisfied, and even at times reminiscent of that dread being the "lady novelist." Sketchy though they are, the two heroines, big and little, bore one a good deal, and would bore one a good deal more were the tale of their adventures, or lack of adventures, longer. Fortunately both the cruise and the telling of it are brief. As may be expected, love and yachting, both mild in kind, are combined in almost equal proportions. A good deal of dressing and undressing in limited space, of amateur cookery and the washing up of teatime, gazing at sunsets, and so forth takes place, and episodes in the new English humour are introduced. We venture to say that but for the existence of 'Three Men in a Boat,' 'Molly and her Man of War,' &c., the 'Wee Widow' would have had no excuse for appearing.

*Tryphena in Love.* By Walter Raymond. (Dent & Co.)

It is always a pleasure to read a book by Mr. Raymond, the author of 'Gentleman Upcott's Daughter.' His stories are generally slight, like this one; but there is a simplicity and wholesomeness about them which is most refreshing, and provokes to no melancholy thoughts. As generally, he writes about West-Country people, whose slow, long-drawn dialect has a charm of its own; but there is much originality in the conception of the hero, a rustic driven by a crippling accident to a love of literature. Though an unusual character, he is convincingly drawn, and it is satisfactory to find that he ends by marrying the charming little heroine, who is quite worthy of him. The mother, a scolding chatterbox, is also well described, and the young lady, though a bit conventional and of the Lady Bountiful type, forms an adequate relief to the heroine. The volume, which is the first of the "Iris Series," is charmingly got up.

*Passion's Puppets.* (Hutchinson & Co.)

WHETHER the conception or execution of the anonymous and mysterious novel called 'Passion's Puppets' be the poorer is not exactly a question of burning interest; still it is a question. Who runs may read that it is a tale of a wild and whirling yet exceedingly barren character. The author, when he wrote it, must surely have been in a state of mild mental collapse. What he meant to stand for lurid passion and awful wickedness is merely a mixture of vulgarity, weakness, and absurd twaddle. Those who read on will be surprised to find how little comes of the "passion," and how meaningless are the action and movements of the

puppets. Of course in sober reality it was the author and not passion who pulled the strings, and he did it in the feeblest and most ineffectual fashion. As for the writing, it is fearfully and wonderfully second-rate; even the spelling is what, for want of a better word, must be called at the least "quaint." In speaking of a book of the kind one naturally speaks somewhat as an outsider, and can only wonder why there is no attempt at sustaining or explaining the extraordinary qualities bestowed on the puppets. With regard to "Mr. Nicholas" there seem to have been tremendous intentions, but whether he is to stand for something only a little lower than the angels, or for a being as far beneath them as a devil, who can say? The book teems with examples of bad writing and want of knowledge of life and manners, and is permeated by foolish thoughts and undigested information, of all which nothing need be quoted.

*John March, Southerner.* By George W. Cable. (Sampson Low & Co.)

It must be confessed that with the heartiest good will in the world this is an almost unintelligible story to follow; the characters are so numerous, and are hurled in, as it were, in so confused a manner, and the language is so jerky and allusive, that to disentangle the plot would try any reader's patience. A determined attempt on our part has succeeded in extracting some meaning and a certain amount of good matter about love from the book; but it is impossible conscientiously to recommend the effort to any but the most leisured reader. The American is occasionally terrible.

#### PHILOLOGICAL BOOKS.

*Short Historical Grammar of the German Language: Old, Middle, and Modern High German.* By Albert J. W. Cerf.—Part I. *Introduction and Phonology.* (Williams & Norgate.)—A compendious historical grammar of the German language, embracing all the periods of High German, is unquestionably needed by English students. So far as we can judge from this first instalment, Mr. Cerf's work is judiciously planned, and the author appears to have a competent acquaintance with the literature of the subject. But he really ought to have taken more pains. For one thing, the volume, which contains only one hundred and twelve small pages, is disfigured by an extraordinary abundance of misprints, especially in the marks of quantity. It is no doubt very difficult to ensure absolute accuracy in such matters, but the number of errors is inexcusably large. The table illustrating the correspondence of consonants in the various Indo-Germanic languages contains about a dozen mistakes. Most of them are probably due to want of care in the proof-reading; but the printer can hardly be made to share the responsibility for such eccentric forms as *þyabþip* and Latin *cordem* (accusative of *cor*!), or for the mention of *þip* as cognate with the Gothic *dius*. Elsewhere *λεῖπω* is cited as cognate with the Old High German *biliban*. In support of the statement that in High German loan-words the Latin long *e* sometimes becomes O.H.G. *ea*, *ia*, modern *ie*, Mr. Cerf refers to *ægula*, *speculum*, and *brève*, without intimating that in the last two instances the quantity marked is not that of classical Latin, or explaining why the *z* of *tegula* was treated differently from the *z* of *creta*. The section on "Ecchipsis" (§ 94) contains the following strange remark: "In O.H.G. *slizan* [sic], *schleissen*, *k* has probably

fallen out between the *s* and *l*; cp. French *éclater*." This is the more unaccountable as the insertion of *c* between *s* and *l* had previously been mentioned, though the only example given is the infelicitous one of *selave*. The use of the symbol *3* to denote the primitive Germanic *z* is very inconvenient. It was probably adopted to prevent confusion with the High German *z* representing a voiceless affricate; but the result is to produce a far worse confusion, as the *3* is also employed with its usual value, i.e., for the Old and Middle High German *z* when standing for a simple voiceless sibilant; and unfortunately the twofold use is not clearly explained. It is a pity that these faults (which are due to inattention rather than to want of scholarship) should exist in a book which is, in some respects, of exceptional merit. We hope Mr. Cerf will see the necessity of exercising greater care in the succeeding portions of his work.

SYRIAC literature is very poor in comparison with Arabic, and even post-Biblical Hebrew literature. There are no remains of writings of Syrian heathens, of which some were in existence as late as the thirteenth century. The Syriac literature, as we know it now, consists of translations of sundry Greek authors, mostly of Aristotle, and of some patristic works; also of original works of theology, poetry, chronicles, grammars, and dictionaries. Syriac literary activity begins with the fourth century, and continues till about the fifteenth century. It is in general very dull, and the late Dr. W. Wright described it in his excellent article in the 'Encyclopedia Britannica,' vol. xxii., as, on the whole, not attractive. M. Renan was still more outspoken on the subject. His words are quoted by Dr. Wright in English as follows:—

"The characteristic of the Syrians is a certain mediocrity. They shone neither in war nor in the arts, nor in science. They altogether lacked the poetic fire of the older Hebrews and of the Arabs. But they were apt enough as pupils of the Greeks; they assimilated and reproduced, adding little or nothing of their own."

Still, as there is a Syriac literature, to write which occupied about a thousand years, it is worth while, and even necessary, to supply an abstract of it. This was marvellously well done by the late lamented Dr. W. Wright, with wonderful accuracy and excellent clearness, in the above-mentioned article, which is now reproduced in a handy volume with the title of *A Short History of the Syriac Literature* (Black), with notes by the lamented author himself, by the late Prof. W. Robertson Smith, M. Duval of Paris, and Dr. Nestle of Ulm; all these additions and notes are marked by square brackets. A great boon for scholars is the excellent index at the end, compiled by the editor. There is not the slightest doubt that this book will remain the standard one for other writers on the same subject. It will only require some additions concerning new MSS. as well as on publications not mentioned in the present monograph.

*The Beginnings of Writing in Central and Eastern Asia* (Nutt) is a characteristic monument of the extraordinary learning and research of the late M. Terrien de Lacouperie. He had spent many years in endeavouring to establish a theory highly probable in itself, though perhaps never to be demonstrated, viz., that the three great systems of writing of the civilized world, the Egyptian, the Babylonian, and the Chinese, sprang from the same prehistoric source. In the present work he takes up the rudimentary or arrested forms of writing still in use among various tribes of China, Tibet, &c., and seeks to show that not only some of these, but the earliest Indo-Pali graphic systems, are derived neither from the Chinese nor the Semitic, but from the original system which was the ancestor of both. In support of this thesis M. de Lacouperie exhibits a wealth of facts and of quotations from all manner of learned periodicals



which is truly astonishing. To verify them would require a great library and years of work. And yet there is a confidence of tone in many of his statements which makes the reader desirous to look into the evidence for himself. At the very outset he tells us that the notches found upon a prehistoric reindeer's horn are explained by some as mnemonic signs, by others as a mere help to keep the smooth surface from slipping out of the hand. And we could have given him a more modern example in the scratches which cover the famous lion before the arsenal at Venice, which Rafn read as a Runic inscription of Harold Hardrada, while others regard them as the mere accidents of a rude conveyance from the Piræus. A sanguine explorer finds graffiti (which, by the way, is spelt "graphitti" on p. 96) where a more cautious observer sees only weather marks, and it is impossible not to regret that this gifted man did not live to complete and revise his evidence. The main novelty, however, of the book is one which we are very willing to accept from him, and it is an important addition to the history of writing. He shows that this history is by no means one of progress only, from no writing to pictures, from pictures to phonetics, but that he has discovered not a few instances of graphic systems impeded or decayed, where adverse conditions, such as want of intelligence or want of use, caused the higher thing to degenerate—the honest attempt to write decaying into pictures or charms, and showing in one more department of the world's history a case of failure in the struggle for life. His examples from the Ainos, Lolos, and Dyaks seem certain enough; his argument that Chinese writing is another example is not so convincing. The author's researches extend, according to his title-page, over 450 embryo scripts and writings, and we recommend any student of the history of writing to buy this book, were it only as an index of the immense scattered literature upon the details of the subject. In the specimens of symbolic messages there are not a few decidedly quaint and amusing. Thus with the Lutse, on the frontier of Tibet and China, "a piece of chicken liver, three pieces of chicken fat, and a chili, wrapped in red paper, mean, Prepare to fight at once." There is a series of specimens from the Yebu tribe (west coast of Africa) given on pp. 140 sq. We cite one in conclusion, from a creditor to a bad debtor: "A knot of flat straw with two cowries facing, another cowry with the eye upwards; the straw's split parts plaited for 3½ inches and then a knot. Total length 5 inches." The interpretation is: "After you owed me a debt, you kicked against me; I also will throw you off, because I did not know that you could have treated me thus." This and others were exhibited by Mr. Payne at the Colonial Exhibition of 1886.

## RECENT VERSE.

*Poems, Songs, and Sonnets.* By Robert Reid (Rob Wanlock). (Gardner.)

*The Legend of Birse, and other Poems.* By Granville Gordon. (Bliss, Sands & Foster.)

THE author of 'Moorland Rhymes' has not lost in twenty years the patriotic note which most distinguishes his verse. It is as a "rustic bard," and the singer of the grey moors of his native district, that he rises to occasional heights which redeem a collection, sooth to say, of very unequal merit. Of his English sonnets correctness and smoothness are the most that can be predicated; and it is difficult to see how the matter-of-fact reflections on Burns, beginning

Those things alone are great that stand the test  
Of Time; and only those can long endure  
That ceaseless struggle, whose foundations sure  
In some great truth or principle do rest,

can be by the writer of the pathetic love-ditty 'May Moril,' of 'The Lintie's Defence of the Moorland,' of 'I wou'd my love'; of 'The Whaup,' which brings the "gurdy sky" of the Lowthers and the "lane cry on the wind" so

vividly to our eyes and ears; or of such lines as these from 'Storm-Sted,' one of the best pieces in the volume:—

But wheesh! what waeft' cry was that  
Blawn in frae yout the hill,  
When the wild storm had lown't a blink,  
And a' the glen was still?  
It soundit like the eerie maen  
O' some half-wauken thing  
Shot—or the dour blude at the heart  
Could nerve its brain the spring;  
A wild lost yammer steelin' far  
Afore the sabbin' blast,  
And drappin' nameless dreid like dew  
On lika thing it past.  
Far i' the glen lights fired at ance  
And helds cam oot tae hear  
Gin neebors heard the waeft' cry  
That fillt theirs wi' fear.

A sonnet in broad Scotch is an unusual tour de force and may repay quotation:—

The himmalt whaup has quat his eerie skirl,  
The flitcherig gorkock tae his cover foun;  
Din ducies athort the muir; the win' sae lown  
Can scripply gar the stay peet-reek play swirl  
Abune the herd's auld bield, or halffins droon  
The laich seep-sabbin' o' the burn doon by,  
That deaves the corrie wi' its wilyart croon.  
I wadna offer sic a glisk—not I—  
Here, wi' my fit on ane o' Scotland's hills,  
Heather astour, and the milk lift owre a',  
For foreign ferly or for unco sight  
E'er bragg'd in sang; mair couthe joy distills  
Frae this than glow'r'in' on the tropic daw',  
Or bleezin' splendours o' the norlan' nicht.

"Crooning," we think, would hardly "deave a corrie," though it might have that effect on some irritable Southron nerves. It is not gracious, however, to be hypercritical in the case of a remarkable example of the author's mastery over his native tongue. Long may he think and write in it, but not force it into foreign moulds! So shall Canada be proud of him, and his own land recognize a tuneful and kindly Scot.

The author of 'The Legend of Birse' appears to be a gentleman whose chief interests lie in the world of sport, but who occasionally beguiles the tedium of a frost by indulging in metrical diversions. This is his idea of metre—and of diversion:—

G. Rusalem, G. Rusalem, thy father was an Amorite;  
Thy mother was an Hittite (so they say);  
Each week thy sad transgressions are displayed to my sight,  
Thou' long since your wondrous beauty passed away.  
G. Rusalem, G. Rusalem, and you were ruined by a  
Silly habit that you had of going astray.  
I learnt a good deal of you from the prophet Jeremiah  
(Who also loved you dearly in his day).

Why this vulgar trash—there is worse in the book—should be printed on large paper, with rubricated initials, is more than we can tell.

## OUR LIBRARY TABLE.

MESSRS. H. S. NICHOLS & Co. publish a reprint in two volumes of the *Secret Memoirs of the Royal Family of France during the Revolution, from the Journals, Letters, and Conversations of the Princess Lamballe, by a Lady in the Confidential Service of that Unfortunate Princess.* This is a republication of a book of 1826, which is to be found in the British Museum, and which has been frequently quoted in histories. It is readable, but, at the same time, would have been more interesting to those who are likely to purchase it if, in addition to the singular foot-notes of 1826, modern annotations had been added to explain many matters which were familiar at the time of the writing of the original, but are forgotten now. There is also a good deal of odd spelling and of distortion of names, which was in the style of the days when the first edition of the book came out, but which might, perhaps, with wisdom have been corrected; for example, the suppression of the *particule* upon the title-page and in large parts of the book.

MESSRS. W. H. ALLEN & Co. publish, in the "Statesmen Series," a life of Mr. Gladstone by Mr. H. W. Lucy, which is extremely readable, and even lively, and altogether a pleasanter volume than the fuller lives of Mr. Gladstone. It is more strictly parliamentary, and Mr. Lucy's great knowledge of the House of Commons enables him to give it additional interest.

ONE of the greatest of Mr. Gladstone's speeches, for personal reasons which Mr. Lucy very fully gives, was his speech on the second reading of what its opponents called the Bradlaugh Relief Bill; and there comes to us a volume of Mr. Bradlaugh's powerful speeches, annotated by Mr. John M. Robertson, and published by Messrs. A. & H. Bradlaugh Bonner.

*Old Brown's Cottages*, by John Smith, "Pseudonym Library" (Fisher Unwin), is not so much a story as a series of sketches of the inhabitants of a set of village cottages; and, indeed, it would have been no great loss if the mildly gruesome episode which unites the sketches had been omitted. The narrator is the clergyman's daughter, who visits the cottages in turn, and describes her various receptions, her little difficulties about getting children baptized, and so on. The cottagers appear, on the whole, to have been a very unpleasant set of people, but the lady manages to improve some of them by tactful treatment. The little weaknesses of the better sort and the sordid meannesses of the others are cleverly drawn; but the pictures are not attractive, and it is difficult to feel much interest in the persons represented.

DR. JESSOPP himself describes *Mr. Dandelow* (S.P.C.K.) on the title-page as "a story half told," so that one cannot much complain of its vagueness and inconclusiveness. However, like everything written by Dr. Jessopp, it contains an exceedingly striking sketch of an out-of-the-way individual in the person of Mr. Dandelow, whose courtly manners and French sentences accord strangely with his rugged character and his surroundings. The boy, Lorry, and Polly, the faithful retainer, are also very living characters; and so much interest is aroused in the people that it is rather tantalizing to have to be satisfied with the incoherent explanation of the mystery at the end.

*Women's Work* (Methuen & Co.) is a clear and reasoned statement, by Miss A. A. Bulley and Miss M. Whitley, of the various professions and occupations open to women, their advantages and disadvantages. The lack of combination among women employed in shops and factories is pointed out as one of the chief causes of the unsatisfactory condition of the great mass of women engaged in various industries, and this point is pressed home with much force by Lady Dilke in a preface she has contributed to the book. The volume is worth reading, and not too much encumbered with details. A remark regarding shops deserves to be quoted for its sound sense:—

"It is to be regretted that the daughters of shopkeepers, particularly of the wealthier sort, do not more often devote themselves to trade. Their position gives them unrivalled opportunities of learning the business under agreeable conditions, and they would gain thereby an independent position and an occupation of great interest. As forewoman, cashier, buyer, or manager of a department, a girl of superior education with an interest in the well-being of the concern might do good service for the firm. The majority of wealthy shopkeepers' daughters however usually prefer to dissociate themselves as far as possible from the industry which is the source of their prosperity."

We wish we had space to notice at greater length Prof. Raleigh's sensible and well-informed history of *The English Novel* (Murray). It is an excellent résumé, and may be read with profit even by those who think they have mastered the subject. The style is clear, although occasionally slipshod, and the writer has studied his subject with care. Of course it is not possible to agree with his views on every point; for instance, he underrates Sidney's obligations to the 'Diana' of Montemayor; but he is always sensible and reasonable, and he has neglected no source of information. It is unlucky for him that he published before the appearance of Mr. Aitken's paper on 'The Apparition of Mrs. Veal'; but that no doubt Mr. Raleigh will digest before he brings out

his second edition. In the meanwhile we can only repeat that his volume is much to be commended.

MESSRS. DENT & Co. have been fortunate in securing for the handsome series they have begun of *Romances and Narratives of Daniel Defoe* the editorship of Mr. G. A. Aitken. As our columns and those of the magazines have shown, Mr. Aitken has been indefatigable in his researches, and has made some curious and interesting discoveries regarding the career and methods of Defoe, and the reader of his "General Introduction" to the first of the three tasteful volumes before us will find what is known of the life of Defoe presented according to the latest information. In that and in the introduction to 'Robinson Crusoe,' Mr. Aitken also supplies sound and sensible criticism of the character of Defoe and his genius as a romancer. We agree entirely with Mr. Aitken in rejecting Mr. Wright's theory that the events in Defoe's life correspond to incidents in 'Robinson Crusoe.' Probably when he wrote the tale Defoe was not thinking of himself; the idea of a parallel to his hero was an afterthought. Mr. Aitken does well to call attention to the way in which Defoe speaks of the Spaniards in America, and this at a time when, as Jenkins's ears were to prove less than twenty years later, the traditional antipathy to Spain had by no means died out. Mr. Aitken appears to assign 'The Memoirs of a Cavalier' to Defoe, but we shall be curious to see what he has to say about the authorship when he comes to that work. Altogether it is clear that this will be the standard edition of Defoe's novels. The illustrations by Mr. Yeats are clever.

MESSRS. PUTNAM'S SONS have sent us an exceedingly handsome edition of *The Sketch-Book*, by Washington Irving, well printed at the Knickerbocker Press, in two volumes, abundantly illustrated and tastefully bound. Many of the illustrations are from photographs, but others are contributed by Mr. A. Rackham, Mr. Rix, Mr. Barraud, Mr. Darley, and Mr. Church. Mr. Rackham's drawings are extremely clever, but betray occasionally a tendency to exaggeration. Mr. Darley's, too, deserve praise. Rip Van Winkle is illustrated by photographs of Mr. Jefferson in various attitudes.

MR. GROSART'S pretty little volume of selections from Lord Brooke's writings, under the title of *The Friend of Sir Philip Sidney* (Stock), will be welcome to many.

THE second volume of the new edition of Prof. Max Müller's *Chips from a German Workshop* (Longmans) contains his interesting bibliographical sketches.—Messrs. Sampson Low & Co. have added *Mrs. Dives' Jewels* to their handy issue of Mr. Clark Russell's romances. In their excellent series of books of "Travel and Adventure" they publish Mr. H. H. Johnston's book *The River Congo*.

M. PAUL OLLENDORFF publishes *Passé le Détroit: la Vie et l'Art à Londres*, by M. Gabriel Mourey. The first part of this book, which gives a series of pictures or impressions of London, is not remarkable; but the greater portion of the work consists of a series of essays which are worth attention. The most important are on the Pre-Raphaelite Brotherhood and their influence, on D. G. Rossetti, on Burne-Jones, on Madox Brown, Millais, Holman Hunt, Arthur Hughes, William Morris, Watts, Whistler, and Swinburne. There are also chapters upon Walter Crane and on Turner, which are inferior in merit. The appreciations of the author are, on the whole, extremely just.

We have on our table *The Story of Selby Abbey*, by the Author of 'Old Time Stories' (Selby, Spencer).—*The Inner Life of Father Thomas Burke, O.P.* (Burns & Oates).—*Life and Letters of John Greenleaf Whittier*, by S. T. Pickard, 2 vols. (Low).—*Cæsar's Invasion of*

*Britain* ('Gallic War,' IV. 20-38; V. 1-23), with Introduction and Notes by J. Brown (Blackie).—*Moffatt's Reprint of Queen's Scholarship Questions, July, 1894, with Answers to Arithmetic, Algebra, and Mensuration* (Moffatt & Paige).—*Vocabulary of Philosophy and Student's Book of Reference on the Basis of Fleming's Vocabulary*, by H. Calderwood (Griffin).—*Life and Mind*, by R. Lewins, M.D. (Stewart).—*Preparatory Physics*, by W. J. Hopkins (Longmans).—*The History of Marriage, Jewish and Christian, in Relation to Divorce and Certain Forbidden Degrees*, by H. M. Luckock, D.D. (Longmans).—*On and Off the Saddle*, by L. Rutgers (Putnam).—*Curb, Snaffle, and Spur*, by E. L. Anderson (Edinburgh, Douglas).—*Seething Days*, by C. C. Holroyd (Innes).—*To Greenland and the Pole*, by Gordon Stables, M.D. (Blackie).—*The Auld Kirk Minister*, by D. Cuthbertson (Menzies).—*The Humour of Spain*, selected, with an Introduction and Notes, by S. M. Taylor (Scott).—*Nuggets in the Devil's Punch Bowl*, by A. Robertson (Longmans).—*Through Love to Repentance*, by M. Swan (Oliphant, Anderson & Ferrier).—*Up in the Old Pear Tree*, by S. P. Armstrong (Hogg).—*My Book of Adventures* (Arnold).—*Toby, his Experiences and Opinions*, by A. R. Hope (Innes).—*Historical Tales: German*, by C. Morris (Gibbings).—*My Book of the Sea* (Arnold).—*An Unwritten Tale*, by J. Vogel (S.P.C.K.).—*The Patience of Two*, by the Rev. A. R. Buckland ('Church Monthly' Office).—*Ralph Clifford*, by the Ven. G. R. Wynne, D.D. (S.P.C.K.).—*A Tale told by Two*, by L. E. Tiddeman (Hogg).—*Songs of Thule*, by L. J. Nicholson (Gardner).—*The Flute Player, and other Poems*, by F. H. Williams (Putnam).—*The Life and Teachings of Jesus*, by A. K. Rogers (Putnam).—*Ten-Minute Sermons*, by the Rev. W. Robertson Nicoll, LL.D. (Isbister).—*Christ for the World*, by J. G. Rogers, B.A. (C. U. E. & W.).—*A Charge delivered to the Clergy of the Diocese of Rochester*, by R. T. Davidson, D.D. (Macmillan).—*Le Sillon*, by E. Delard (Paris, Lévy).—*and Unsere Umgangssprache in der Eigenart ihrer Satzfügung*, by H. Wunderlich (Williams & Norgate). Among New Editions we have *Plutarch's Lives of Greek Heroes* (Blackie).—*Chaucer's Canterbury Tales*, by J. Saunders (Dent).—*Lyttton's Ernest Maltravers* (Routledge).—*Stepniak's Russia under the Tsars*, translated by W. Westall (Downey & Co.).—*Practical Inorganic Chemistry, Analysis and Sketches*, by E. J. Cox (Rivington).—*Stepping Heavenward*, by E. Prentiss (S.S.U.).—*and A Bimetallic Primer*, by H. C. Gibbs (Wilson).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Carr's (W. G.) *Nuggets of Truth from the Epistles*, 2/6 cl. Cheyne's (T. K.) *Introduction to the Book of Isaiah*, 2/4 cl. Gordon's (A.) *Heads of English Unitarian History*, 2/4 cl. Tolstol's (L.) *The Four Gospels Harmonized and Translated*, Part 1, cr. 8vo. 6/4 cl.

## Law.

Morris's (R. B.) *Summary of the Law of Land Registration in the British Empire and Foreign Countries*, cr. 8vo. 5/ Pollock's (Sir F.) *The History of English Law before the Time of Edward I.*, 2 vols. roy. 8vo. 40/ cl.

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## Poetry and the Drama.

Archer's (W.) *The Theatrical World of 1894*, cr. 8vo. 3/6 cl. Auld Scotch Songs and Ballads, arranged by S. Dunn, 1st and 2nd Series in 1 vol. 4to. 6/ cl. Cambridge Shakespeare, edited by W. A. Wright, Vols. 37 and 38, 6/ each net, cl. Jones's (H. A.) *The Renaissance of the English Drama*, 6/ cl. Robertson's (C. K.) *Spring, Summer, and Autumn Leaves, from the Poetry of a Life*, 12mo. 5/ net, cl. Shakespeare's Plays, ed. by C. E. Flower, "The Memorial Theatre Edition," 8 vols. cr. 8vo. 21/ net, half bound.

## Music.

Ancient Scots Ballads, ed. by G. R. Todd, with Harmonies for the Piano-forte by E. Berger, folio, 12/6 cl. Walker's (F.) *Letters of a Baritone*, cr. 8vo. 5/ cl.

## Bibliography.

Bibliographica, Vol. 1, folio, 42/ net, half bound. Hamilton's (W.) *Dated Book-plates (Ex-Libris)*, Part 2, 1700-1799, illustrated, 4to. 7/6 net, swd.

## Philosophy.

Hyslop's (J. H.) *The Elements of Ethics*, cr. 8vo. 7/6 net, cl.

## Political Economy.

Quesnay's (F.) *Tableau Économique*, 4to. 2/6 net, swd.

## History and Biography.

Cassell's History of England, Vol. 8, 4to. 9/ cl. Dyer's (H.) *The Revolution of Industry*, 8vo. 10/ net, cl. Gibbon's (H.) *Decline and Fall of the Roman Empire*, 4 vols. 8vo. 30/ cl. Hervey (John), *First Earl of Bristol*, Letter-Books of, 3 vols. imp. 18mo. 31/6 net, cl.; *Diary of*, imp. 16mo. 10/6 cl. Ickworth Parish Registers, Baptisms, &c., 1566-1890, 5/ cl. Kittell's (R.) *A History of the Hebrews*, Vol. 1, 8vo. 10/6 cl. Oman's (C.) *A History of England*, cr. 8vo. 4/6 net, cl. Register of Wadham College, Oxford (Part 2), 1710-1871, edited by R. B. Gardiner, 8vo. 21/ cl. Schwabe's (Mrs. S.) *Reminiscences of Richard Cobden*, 18/ Scott's (Hon. Mrs. M.) *The Tragedy of Fotheringay*, 8vo. 12/6 net, cl. Sekon's (G. A.) *A History of the Great Western Railway*, illustrated, 8vo. 7/6 cl. Thomson (W. Burns), *Reminiscences of Medical Missionary Work*, with Biographical Chapters by J. C. D., 3/6 cl. Transactions of the Royal Historical Society, New Series, Vol. 8, 8vo. 21/ cl.

## Geography and Travel.

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## Philology.

Bertenshaw and Janau's French Composition, cr. 8vo. 3/6 cl.; Key, cr. 8vo. 5/ net, cl. Esclançon's (A.) *The French Verb Newly Treated*, 8vo. 5/ cl. Kennedy's (Rev. H. A.) *Sources of New Testament Greek*, 8vo. 5/ cl. Lloyd's Encyclopedic Dictionary, illus., Vol. 1, A-Cabl, 4/6 Philo, about the Comprehensive Life, edited by F. C. Conybeare, 8vo. 14/ cl. Terenti Hanton Timorumenos, with Introduction and Notes by J. H. Gray, 12mo. 3/ cl.

## Science.

Cambridge Natural History: Vol. 3, Molluscs, by Cooke; Brachiopods (Recent), by Shipley; Brachiopods (Fossil), by Reed, 8vo. 17/ net, cl. Dührssen's (Dr. A.) *Manual of Gynecological Practice*, translated by Taylor and Edge, illustrated, 12mo. 6/ cl. Macaulay's (P. S.) *Geometrical Conics*, cr. 8vo. 4/6 cl. Murrell's (W.) *Clinical Lectures on the Prevention of Consumption*, cr. 8vo. 3/6 cl. New Technical Educator, Vol. 5, 4to. 5/ cl. Shield's (W.) *Principles and Practice of Harbour Construction*, illustrated, 8vo. 15/ net, cl. Tegetmeier's (W. D.) *Horses, Asses, Zebras, Mules, and Mule Breeding*, cr. 8vo. 5/ net, cl. Young's (J. K.) *A Practical Treatise on Orthopedic Surgery*, illustrated, roy. 8vo. 18/ cl.

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## FOREIGN.

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## Science.

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## THE SOCIETY OF ARCHIVISTS.

Thornton Lodge, Thornton Heath, Surrey.

SOME two years ago a letter appeared in the *Athenæum* from me, proposing to form a society of autograph and MS. collectors. It was productive of many communications from gentlemen in various parts of the country, including some well-known names in art and literature. We formed a small committee, and the Society took a more definite shape. A prospectus was issued, and letters and notices inserted in various provincial journals. The net result was that we got together about thirty-six members in the first twelve months, and perhaps nine or ten more in the next. Unfortunately we did not succeed in getting Mr. Alfred Morrison for our president, but he kindly promised to lend us some of his treasures in case we held an exhibition, an affair we have not yet got sufficient organization to attempt. The subscription was fixed at a guinea. In two years we have issued three numbers of our Reference Catalogue (dealing with Charlotte Brontë, Burns, and Dickens respectively) at a cost of about 40l. We are now about to publish No. 1 of our *Journal*. Our great difficulty has been one that is, I suppose, incidental to all societies, new and old, viz. the getting in subscriptions.

We resolved at the beginning not to give orders to our printers till we actually had cash at the bank to pay for them. In consequence of the delay of some of our members in paying, we have been compelled, time after time, to postpone publication till long after the numbers were due. Not unnaturally, those members who did pay have been hitherto bitterly disappointed at receiving apparently so little for their money.

May we, through the same powerful organ to which we owe our existence, appeal for more patience on the part of our members, and more help from others in making the Society widely known?

The first number of the *Journal* will, I hope, be a good specimen of what we could do, given some luck and a greater measure of support.

H. SAXE WYNDHAM, Hon. Sec.

## 'THE NATIONAL DICTIONARY.'

Barton Cottage, Cambridge.

I FIND that the preliminary expenses of starting in the usual way a publishing company (limited) for the projected 'National Dictionary of English Language and Literature,' with a capital of 15,000l., would bear too large a proportion to this small sum, and I am further deterred from issuing a prospectus in the ordinary manner by finding that many people think a publishing firm would be sure to take up any publishing venture which was likely to be a commercial success. This opinion is fallacious with respect to publications which cost more than, say, 5,000l. before the sale begins.

It would be a great pity if my scheme fell through from failure to get together so small a capital, the contribution of which would be spread over four years. Prof. Postgate, President of the Cambridge Philological Society, allows me to publish the following recommendation of the projected work: "I am decidedly of opinion that an English dictionary on the scale and plan projected by Dr. Fennell will meet a long-felt want, and be an invaluable boon to English students and men of letters.—J. P. POSTGATE." Prof. Skeat, Mr. Aldis Wright, and many other distinguished scholars also approve of my scheme.

I therefore appeal to persons interested in English literature to express their willingness to take shares (5l. each) provided that the detailed arrangements meet with their approval. I am prepared to furnish full particulars on application, and to show that the investment is sound. My own belief is that the capital would be returned three or four fold at least in ten years. It would be especially convenient and economical if a few persons would agree to take or place one or two hundred 5l. shares each.

C. A. M. FENNELL.

## "PEDIGREE."

10, Old Square, Lincoln's Inn, 1895.

I DO not think that Prof. Skeat's ingenious derivation of "pedigree" is quite satisfactory, to the legal mind at least. *Pes*, in the phrase *pes finis*, simply means end or conclusion. A fine consisted of five parts, each of which had its name, and the fifth, which was a summary or abstract of the proceedings, "is therefore called the foot of the fine, because it is the last part of it; and when this is done, all is done" (Sheppard's Touchstone, 3; Tey's Case, 5 Coke's Reports, 38). The foot was not even an essential part of the fine. In Norman French, too, *ped* means the foot or end of a document. I cannot find an instance of the use of *pes* or *ped* or *foot* to signify a record.

The early forms of "pedigree" are so strikingly similar to the French phrase *ped de grue* that Prof. Skeat himself at one time thought that there was a connexion between them. The difficulty is to find a link in respect of meaning. Through the kindness of one of the officials at the College of Arms, I have been enabled to find a link which appears to be worth examination.

Genealogies have long been, and still are, drawn up in two forms: the narrative form, which gives the history of a family in chronological order, and the pedigree form, which is the familiar tabular statement with horizontal and vertical lines. "Pedigree," therefore, technically means a genealogical table, with conventional signs to indicate marriage, parentage, &c. I have seen some old books at Heralds' College, containing genealogies in pedigree form, in which the lines showing the issue of a given person are not rectangular, as in modern pedigrees, but curved, so that when the number of children is three or four, the lines take a shape roughly resembling the claws of a bird. When the issue of a person is not given in detail, but it is wished to indicate that he had issue, there is put under his name a conventional mark, consisting of three curved lines, which bears a distinct resemblance to the claws of a bird. In some of the later books (e.g., one of the sixteenth century) these pedigrees with curved lines appear to be in the nature of sketches or rough drafts, for many of the pages contain more carefully prepared pedigrees, in which the lines are rectangular; but even in these the curious conventional mark above referred to frequently occurs, and its use in a modified form has continued to this day, for in a modern pedigree, when it is desired to note that a collateral relation has had issue, a small sign, technically called the "mark of issue," is put under his name. Printers have a special type for the "mark of issue," which can be seen in almost any volume of *Collectanea Genealogica*.

CHARLES SWEET.

## OTHER PEOPLE'S SUPERSTITIONS.

24, Dorset Square, N.W.

I WISH to obtain information as to how people holding definite traditional superstitions regard the traditional superstitions of other people, and perhaps the *Athenæum*, which first gave to the world the term "folk-lore," will kindly help me.

The traditional superstitions of to-day among civilized people represent the beliefs of past ages. Looking at the question I wish to raise

by the evidence of belief, one knows quite well that the holders of certain Christian beliefs regard the beliefs of other Christian sects with dislike and perhaps contempt, and all sects of Christian belief agree in their condemnation of the beliefs of the Buddhist, Mohammedan, Hindoo, or other religion; which condemnation is, of course, returned upon the Christian beliefs by those who hold other views. To put it shortly, each party thinks that the other beliefs are unworthy of credit, are "mere superstition" in fact.

I use this as an illustration of what I want to find out with regard to traditional superstition. Is the same or a corresponding attitude held by different groups of people who hold to different forms of superstition? Herodotus tells a story which illustrates my point very well. Darius called into his presence certain Greeks who were at hand, and asked what he should pay them to eat the bodies of their fathers when they died; to which they answered that no sum would tempt them to do such a thing. He then sent for certain Indians of the race called Callatians, and asked them what he should give them to burn the bodies of their fathers at their decease. The Indians exclaimed aloud, and bade him forbear such language. "And such," adds Herodotus, "is men's wont herein, and Pindar was right, in my judgment, when he said custom is the king o'er all." Now this is a case where two different races show their opinion of each other's superstitious practices; and my question is not completely answered by evidence of this sort. It is from the minuter areas of superstitious belief that the most important evidence is likely to arise, and in regard to this we have little or no information. For instance, in Shropshire, according to Miss Burne ('Shropshire Folk-lore,' p. 214), it is unlucky to kill a bat at Baschurch, and it is lucky to kill it at Newport, Pulverbatch, Church Stretton, and Worthen. How do the holders of these two opposite superstitious beliefs regard each other's superstition? What do the protectors of the butterfly in Scotland say to its destroyers in Cornwall? Do those who kill the insect or animal revered by others consider the reverence as mere superstition, while at the same time they hold in reverence some other insect or animal?

My question is intended to apply to all classes of superstitious belief or practice, and not simply to the class of which I have given specimens. It is a branch of folk-lore which has not received any attention hitherto, and upon which I have collected in a painfully laborious fashion a few scattered examples. And yet, judging from some studies upon which I am now engaged, it is a branch which promises to supply some very important and, indeed, necessary information. I shall be very grateful for any help which local observers can afford, and I feel sure that readers of the *Athenæum* would take considerable interest in the subject if it were allowed to be discussed in its columns. G. LAURENCE GOMME.

## THE LIBRARY OF THE LATE SIR THOMAS PHILLIPPS, BART.

ON the 21st inst. and four following days Messrs. Sotheby, Wilkinson & Hodge sold another selection from this remarkable library, consisting of manuscripts. In several instances astonishing prices were realized, and the interest that the sale aroused from first to last seems to show that collectors of MSS. are keener and more numerous than they were a few years ago. The 1,200 lots, many of which were only transcripts, realized 8,468l., a sum that is probably at least double the amount they cost Sir Thomas Phillipps.

The following are some of the MSS. that brought high prices in the first two days' sale: Commentaria Walteri Burleo (sic) super Libros Politicorum Aristotelis, fifteenth century, 28l. 10s. Aristotelis Liber de Celo et Mundo, &c., thirteenth century, 28l. 10s.

teenth century, 50l. Vita Sancti Thomæ Cantuariensis Archiepiscopi per Rithmos, thirteenth century, 135l. 9s. Bedæ de Gestis Anglorum Historia, fourteenth century, 33l.; Bedæ de Naturis Rerum, &c., 30l. Libri Sapientiales cum Glossa Ordinaria, twelfth to thirteenth century, 56l. A volume of Mathematical and Astronomical Works of various authors, written in the fourteenth century, 90l. Bracton, De Legibus et Consuetudinibus Angliæ, fourteenth century, 72l. Leges Edwardi Confessoris, Cnuti et Willelmi Conquestoris, &c., thirteenth century, 129l. Catulli et Tibulli Carmina, fifteenth century, 35l. Household Book of Charles II., as kept by James, Duke of Ormond, 41l. Cypriani (S.) Epistolæ XLII., twelfth century, 45l. Dionysius Areopagita De Mystica Theologia, &c., fourteenth century, 73l. Wardrobe Book of King Edward III., 94l. Household Book of Edward VI., 77l. Wardrobe Book of Queen Elizabeth, a Remayne taken the 20th of December, Anno Secundo Regine Elizabeth, of all such Guarderobe Stuff as is in the removing Guarderobe of Bedds attendante upon Her Mat<sup>ty</sup> person, late in the custody and charge of Philip Brace, decessaid, 1559-1560, 130l. Homeliæ S. Johannis Episcopi Constantinopolitani in Evangelium secundum Matheum, twelfth century, 96l. Giraldi Cambrensis Historia Regni Hiberniæ, &c., on vellum in the original oak binding, twelfth century, 112l. Gower de Confessione Amantis, in double columns on vellum, fifteenth century, 132l. Gratiani Decretales, written by an English scribe, thirteenth century, 38l. Gregorii (S.) Moraliæ Libri XVI., in double columns, by an English scribe, twelfth century, 39l. Decretales Gregorii Papæ Noni cum Glossa, with illuminated capitals, fourteenth century, 96l. A volume of early English poetry, of various dates from the sixteenth century to the eighteenth, 26l. Compotus Edmundi Peckham Armigeri Custodis magne Garderobe Illustrissimi Domini nostri Regis nunc Henrici Octavi, on vellum, 1531, 140l. An account, written in 1546 in Latin, of the Trial and Execution of Sir Thomas More, 40l. Polychronicon Ranulphi Higdeni ad annum 1376, in double columns on vellum, fourteenth century, 31l. 10s. Epistola Clementis Papæ ad Jacobum Hierosolimitanum Episcopum, Sermones Hilduini ad Presbiteros, &c., and other works, in one volume, twelfth century, 50l. A collection of MSS. in the autograph of and belonging to Joseph Hunter, the Yorkshire antiquary, 185l. Liber Sancti Hylarii super Matheum, written by a French scribe on vellum, thirteenth century, 52l. 10s. An Index of Names to the Decrees in the Chancery of Ireland, 36l. Repertory to the Records in the Exchequer of Ireland from 42 Edward III. to 12 Queen Anne, 62l.

## A DISCLAIMER.

14, Parliament Street, Westminster, March 28, 1895.

In order to avoid in the future misunderstandings which have arisen from time to time in the past, we should like it known that Mr. Archibald Constable (late of Lucknow, India) has had no connexion with, or interest in, our firm since August, 1893.

ARCHIBALD CONSTABLE & Co.

## ABRAHAM MARKLAND.

MAY I be permitted through your columns to correct a mistake which I have made in a paper in the current number of the *Quarterly Review* (pp. 99 and 100)? I there take occasion to refer to the poem 'Pteryplegia,' the authorship of which is attributed by all the authorities, including the 'Dictionary of National Biography,' to Dr. Abraham Markland, the Master of St. Cross Hospital. I must own to having felt some difficulty in accepting a divine of eighty-two years of age as the author of the poem, but I felt more difficulty in disagreeing with such authorities as Watt, Lowndes, and Allibone.

I have, however, recently discovered the first advertisement of 'Pteryplegia' on the fly-leaf of a book "printed for Stephen Austen at the Angel, over against the north door of St. Paul's, MDCXXVII," and it runs as follows:—

Just Published,

Pteryplegia: Or, the Art of Shooting-Flying. A Poem. By GEORGE MARKLAND, A.B. and formerly Fellow of St. John's College in Oxford.

Ἦψι δ' ὑπαὶ νεφέων ἵδeto τρήρωνα πέλειαν,  
Τὴν ῥ' ὄγε δινεύουσιν ἀπὸ πτέρυγος βάλε  
μέσσην (sic),  
Ἀντικρὺν δὲ διήλθε βέλος. Hom. Iliad V.

I think it is clear, therefore, that the "Mr. Markland, A.B.," of the title-page of the first edition of 'Pteryplegia' was Dr. Abraham Markland's son, George, who was born in 1678, and matriculated at St. John's in 1696, where (like his father before him) he was elected a Fellow in 1700.

THE 'QUARTERLY' REVIEWER.

## Literary Gossip.

THE volume of 'Miscellaneous Studies,' by the late Mr. Pater, which is now in the press, will include his well-known essays on 'Romanticism' and on 'The Child in the House,' which appeared in *Macmillan's Magazine*, and also papers on Prosper Mérimée, on Raphael, on Apollo in Picardy, on Notre Dame d'Amiens, and on Pascal. The volume is being edited by Mr. Shadwell.

MESSRS. MACMILLAN & Co. will publish in the course of May, under the title 'Studies of Men,' a selection from articles contributed by Mr. G. W. Smalley to the *New York Tribune*. Among the subjects may be mentioned Cardinal Newman, Lord Tennyson, Prince Bismarck, the late Master of Balliol, Lord Rosebery, Mr. Balfour, Lord Randolph Churchill, Mr. Froude, and Mrs. Humphry Ward.

MR. FRANCIS THOMPSON promises early in May a new volume, entitled 'Songs Wing-to-Wing: an Offering to Two Sisters.' This, like his first 'Poems,' will, of course, be published at the Bodley Head.

*All the Year Round* is to be discontinued after this month, and will be incorporated with *Household Words*. All the writers that have contributed to *All the Year Round* will continue to write for *Household Words*.

L. J. J. writes:—

"The attempt at defining a gentleman quoted in your last issue from a MS. of Coleridge has already been published as a 'maxim of S. T. C.' on p. 407 of 'Notes, Theological, Political, and Miscellaneous,' by S. T. Coleridge (Moxon, 1853)."

The definition is substantially the same, but the wording differs materially. The editor's foot-note to the "maxims" runs: "Probably sayings committed to writing, it is believed, by a young friend, about the year 1822."

MR. J. M. COWPER informs us that at the recent fire at the printing offices of Messrs. Cross & Jackman, Canterbury, his manuscript containing the third series of Canterbury marriage licences was saved, slightly damaged by water. Thirty copies of the second series were also saved; but about one hundred copies of the 'Canterbury Parish Registers' were completely destroyed.

MESSRS. LONGMAN & Co. will issue during the summer the first number of a new

monthly devoted to sports and pastimes, and called, with the concurrence of the Duke of Beaufort, *The Badminton Magazine*. It will be edited by Mr. Alfred E. T. Watson, who has from its inception acted as assistant editor of the "Badminton Library" and is known as a writer on sporting subjects under the nom de guerre of "Rapiet." It is proposed to include fiction which possesses a more or less pronounced savour of sport.

THE *Pall Mall Budget*, which ceases with this week's issue, leaves many regrets behind it. Originally a summary of the daily *Gazette*, the *Budget*, under Mr. Astor's ownership and Mr. Lewis Hind's editorship, was developed into a weekly issue of new matter and of new illustrations, abundant in quantity and excellent in quality. The preference of the proprietor for his daily and his monthly ventures, rather than any failure of appreciation on the part of the public, must account for the disappearance of the weekly periodical. Probably no paper so widely circulated, and so easily within reach of financial success, was ever before extinguished; but the proprietor, having pronounced the death-sentence, was, it is said, deaf to all offers made to him with a view of securing its continuance.

LOUISA CROW is one of the last victims of the influenza, this lady dying literally in harness after forty years' continuous production of a long series of novels, high in tone, pure womanly in character, and well known to an extremely large circle of readers of the minor magazines. She was in her retired life a true woman in the widest sense of the term, passing her days in works of charity and love. Her last act was the surrender of that life in pure self-sacrifice—dying as she did vainly striving to save another from the grave.

THE death is announced of Miss R. Mackenzie-Kettle, whose novels we have frequently praised. She also was the biographer of Charles Boner.—We have also to record the decease of Mr. Hayter, the well-known Government Statist of Victoria and editor of the 'Victorian Year-Book.'—The Consul-General of the United States in London, General Badeau, the author of 'Military History of U. S. Grant' and several other books, died last week.

FRAU LUISE OTTO-PETERS, commonly known in Germany under the name of "Luise Otto," a prolific writer and zealous champion of "Women's Rights," died on the 13th inst. at Leipzig. Born in March, 1819, at Meissen, she began early to write poems, articles, novels, &c., bearing on the "Emancipation of Women." In 1849 she founded a *Frauenzeitung für höhere weibliche Interessen*, and subsequently edited, conjointly with her husband, Herr Aug. Peters, a democratic journal. After his death she established the Allgemeine Deutsche Frauenverein, the official organ of which was her journal *Neue Bahnen*. Two years ago she issued a collection of poems under the title of 'Mein Lebensgang.'

GREAT anxiety is felt in German literary, scientific, and artistic circles, and also in the publishing world, about the Bill known under the terrible name of "Umsturzvorlage." It is feared that if it passes as proposed, nearly every work of literature, science, and



art might be construed as a punishable production. Several petitions against the Bill have in consequence been addressed to the Reichstag, signed by large numbers of men of science, authors, artists, and publishers, irrespective of political partisanship. If the Bill were accepted as it stands, a Chinese wall would be erected round intellectual Germany, which would isolate it from all contact with modern culture.

MRS. J. H. NEEDELL'S new novel will shortly be published by Messrs. Hutchinson & Co. in one volume, under the title of 'The Vengeance of James Vansittart.' The same firm have also nearly ready for publication in three-volume form Miss Adeline Sergeant's new novel 'The Mistress of Quest.'

THE *Law Quarterly Review* for April will contain an article on 'W. E. Hall,' by Prof. T. E. Holland; Mr. A. Cohen, Q.C., is to contribute 'Notes on Insurance Law'; and Mr. Courtney Kenny writes on 'A Spanish Apostle of Benthamism.'

PROF. L. FERRI, who since the death of Mamiani has edited the *Rivista Italiana di Filosofia*, has just died in Rome from influenza. Born in Bologna in 1826, he passed his youth in France, where his first work was crowned by the Institut. Since 1871 he had held the Chair of Philosophy in the University of Rome, and was the author of various philosophical works, the principal being the 'History of Philosophy in Italy in the Ninth Century.'

THE most productive of German pamphleteers, Moritz Müller, expired at Pforzheim on March 20th in his eightieth year. It is said that his pamphlets and small books upon scientific, political, economical, educational, and ecclesiastical questions amount to more than five hundred.

THE Parliamentary Papers of the week include Memoranda, by Prof. Church, F.R.S., concerning the Condition of certain of the Wall Paintings in the Palace of Westminster (1d.); Statutes made by the University of Cambridge, November 21st, 1894 (1d.); Statutes made by the Governing Body of King's College, Cambridge, October 27th, 1894 (2d.); Report on the Finances of the University of Edinburgh (2d.); and Report as to Statistics by the University Court of the University of Edinburgh for the Year ended September 30th, 1894 (2d.).

## SCIENCE

### BOOKS ON ENGINEERING AND MANUFACTURE.

*The Steam-Engine User.* By Various Writers. Edited by R. Scott Burn. (Ward, Lock & Bowden.)—The object of this book is to supply instruction as to the practical working and management of the steam engine, together with its boiler and furnace, to persons who have charge of stationary or portable steam engines, so that they may be in a position to obtain the maximum efficiency, combined with economy, from the engines they use. The volume forms one of "The Practical Mechanic Series," and a portion of its contents originally appeared in several articles in 'The Industrial Self-Instructor,' under the same heading as the title of the present book. It is, accordingly, essentially practical in its scope; but some references to the earlier types of engines have been introduced; and the prospects of the steam engine remaining for a long period the chief prime

mover, in spite of the rival claims of electricity and gas, are discussed. Instead of commencing with a history of the steam engine and a description of its parts and mode of working, the subject is opened by an explanation of the value and use of the indicator, and a description of the various forms of indicators. Special prominence is thus given to the indicator, with the view that it is of primary importance to be able to detect defects in the working of a steam engine, so as to know in what direction remedial measures should be taken to increase its efficiency. Descriptions then follow of the various kinds of steam engines and their details, the different forms of boilers, furnaces, fuel, fittings, and appliances, and, lastly, the working of the steam engine. The book concludes with references to engines worked by other motive power than steam, namely, gas, hot-air, petroleum, spirit, and ether engines. Numerous figures in the text and two plates serve to illustrate the indicators, indicator diagrams, engines, and appliances described. A considerable amount of practical information is contained in the book; but the writing is in many cases diffuse, and the sentences are frequently too long. The omission of any division into chapters is not adequately compensated for by paragraph headings of the principal subjects considered; whilst a list of these headings in the table of contents is the only index provided. Steam-engine users who consult these pages will probably wish that the path of knowledge, in relation to the practical details of the steam engine, had been made simpler, and had been presented in a more attractive form.

*Elementary Lessons in Steam Machinery and the Marine Steam Engine.* By J. Langmaid and H. Gaisford. (Macmillan & Co.)—This book forms one of the volumes of the "Britannia Science Series," having been prepared for the instruction of naval cadets and other students in the elementary principles of marine engineering. It is divided into four parts, namely, "Construction," "Mechanism," "Boilers and Boiler Mountings," and "Marine Engines," to which is appended a concise description of the construction of a battleship. The first two parts serve as an introduction to the main subject, by dealing with the elements of construction and mechanism and various mechanical details. Information is given in the first part about measurements, strain and stress, the metals employed in machinery and ship construction, riveted joints, and screw threads and fastenings. In relation to mechanism, the transmission of power by shafts, conversion of motion, toothed gearing, friction, stuffing boxes, packing and joints, valves and cocks, and pumps are successively considered. The second half of the book is devoted to the marine steam engine; and in addition to boilers, the first part of this subject contains information about combustion, evaporation, fittings of boilers, and other details. The concluding part relating to marine engines, besides furnishing descriptions of the parts and working of these engines, deals with the condensation and expansion of steam, horse-power, indicator diagrams, and screw propellers. The description of the method of construction of a battleship, at the end of the book, with the names and uses of the various parts of the hull, is intended to be an introduction to the wide subject of naval architecture. The book is written in a clear and simple style; whilst the ninety-six illustrations serve admirably by their clearness, like diagrams in a lecture, to render the descriptions and explanations perfectly intelligible. It may, therefore, be usefully employed as an introduction to the study of steam machinery, for a larger class of students than those for whom it was specially prepared.

*Cotton Manufacture: a Manual of Practical Instruction in the Processes of Opening, Carding, Combing, Drawing, Doubling, and Spinning of*

*Cotton, and the Methods of Dyeing and preparing Goods for the Market.* By John Lister. (Crosby Lockwood & Son.)—Although there is no lack of books dealing with the manufacture of cotton, the present treatise is not superfluous. The author—who commenced life as an operative in a cotton factory, and afterwards filled many responsible positions as manager of similar establishments, both at home and abroad—is possessed of a concise and perspicuous style, in addition to a thorough knowledge of the subject on which he writes. The result is a useful and comprehensive handbook, well up to date, and full of many excellent illustrations of manufacturing machinery, such as may well—in his own words—"assist the intelligent operative to master the details of the processes in which he is engaged, and at the same time assist the manufacturer in the conduct of his business." The volume is based, it should be added, on a series of articles contributed previously to a technical journal; and Mr. Lister did not live to see it through the press.

### ASTRONOMICAL NOTES.

THE planet Mercury was at greatest western elongation from the sun on the 24th inst., and is still visible for a short interval before sunrise. Venus continues to increase in brightness as an evening star, moving in the course of next month from the constellation Aries into Taurus, and passing on the 15th within a short distance to the south of the Pleiades; she will be in conjunction with the moon (then a small crescent) on the 27th. Mars is still receding from us and becoming fainter; he will pass very near  $\beta$  Tauri on the 6th prox., and afterwards move into the constellation Gemini, setting at the end of April about 11 o'clock at night. Jupiter continues to be a brilliant object during the first half of the night; being situated in the western part of Gemini, Mars and he will be near together on the 25th prox. Saturn will be in Libra throughout the month of April, at the beginning of which he will rise about 8 o'clock in the evening, and at the end of it about 6; he will be in conjunction with the moon on the 10th (the day after she is full) about the time that they are rising.

A small planet was discovered by M. Charlois at Nice on the 15th inst., and another by Dr. Max Wolf at Heidelberg on the 16th. As the announcement of the latter was received first, it is provisionally reckoned as BT, and the former as BU.

Satisfactory progress has been made, we are glad to hear, with the new buildings for the Royal Observatory at Edinburgh, which are quite finished so far as the outside is concerned. It is expected that the two equatorials and the transit instrument will be erected in the early part of the summer.

Mr. S. C. Chandler communicates an interesting article to No. 338 of the *Astronomical Journal* on the comet which was discovered by Mr. E. Swift on November 20th last year, which appears fully to confirm the probability of its identity with De Vico's periodical comet of 1844. But although it is moving in an orbit with a short period (amounting at present to about 5.86 years), the attraction of Jupiter has so lengthened its perihelion distance that whereas this was 1.19 in terms of the earth's mean distance in 1844, it amounted to 1.39 in 1894; and a near approach to the giant planet in 1897 will probably still further increase this, and make it considerably beyond the orbit of Mars. Unless, therefore, some change in the brilliancy of the comet occurs, restoring it to what it was in 1844 (when it became visible to the naked eye), it is not probable, Mr. Chandler thinks, that we shall see it again until some future approach to Jupiter reverses the former effect. Still it will, no doubt, be looked for about the end of 1900.





## Science Gossip.

THE Royal Society's Bakerian Lecture for the current year is to be 'On the Laws of Connection between the Conditions of a Chemical Change and its Amount.' It is to be based upon a research by Mr. A. Vernon Harcourt and Mr. William Esson, and will be delivered on Thursday, May 9th.

Ms. T. T. Groom, late scholar of St. John's College, Cambridge, has been appointed Professor of Natural History at the Royal Agricultural College, Cirencester, in the place of the late Prof. Allen Harker. Mr. Groom, who is the author of several papers on zoological and geological subjects, has been for some time Demonstrator and Lecturer on Zoology at the Yorkshire College, Leeds.

In a small volume, shortly to be published by Messrs. Macmillan & Co. under the title 'The Structure and Life of Birds,' Mr. F. W. Headley, assistant master in Haileybury College, has attempted to give evidence of the development of birds from reptilian ancestors, to show what modifications in their anatomy have accompanied their advance to a more vigorous life, and then to make clear the principles of their noble accomplishment, flight, the visible proof and expression of their high vitality. Mr. Headley afterwards deals with colour and song, instinct and reason, migration, the principles of classification, and finally gives some hints as to the best method of studying birds. The illustrations have been specially made for the book, chiefly by Mr. M. Prendergast Parker.

The important communication regarding helium made by Prof. Ramsay to the Chemical Society on Wednesday, and mentioned by M. Berthelot at the Académie des Sciences a day or two before, we hope to notice next week.

## FINE ARTS

## THE NEW GALLERY.

## EXHIBITION OF VENETIAN ART.

(Third and Concluding Notice.)

THE reputation of Lorenzo Lotto has grown prodigiously of late, and the admiration which has justifiably been aroused has led to his being credited with all sorts of pictures, of some of which he must have been quite innocent. It is difficult to believe, for instance, that the firm and searching touch and the robust design of Capt. Holford's *Portrait of a Lady* (No. 218) holding a drawing of Lucretia stabbing herself; the Queen's portrait (from Hampton Court) of *Andrea Odoni* (222), which is characterized by a loose touch, confused chiaroscuro, and questionable drawing in the style of the seventeenth century at Naples or Bologna; the fine, polished, and Bronzino-like *Portrait of a Lady* (212), another of Capt. Holford's possessions; and Mr. W. M. Conway's *Sacred and Profane Love* (80) are all by him. In truth, although Lotto was an extraordinarily various and resourceful artist, Mr. Conway's picture, in our opinion, betrays no sign of his handiwork. Certainly a century separates the technique, style, coloration, and sentiment of No. 212 from those of No. 222, and it is scarcely credible that the rather timid art of No. 212 could have developed into the mastery and brilliance of No. 218. All the same Mr. Conway's "Lotto" has the kind of sentiment we have been accustomed to associate with the name of Giorgione, or, at least, with the followers of Titian. The glowing evening landscape, the figures of the male and female satyrs, all of them boldly conceived, and the Cupid in the sky, are fine and poetical elements, but unluckily they do not look like Lotto's work, and resemble that of a later epoch. On the other hand, the Queen's *Shepherd with a Flute* (112), here called a Giorgione, may be by

him for all we know; still it is more like a Lotto greatly obscured by brown varnish, and in this varnish, we think, consists most of its likeness to a Giorgione. At any rate, it is the work of a powerful hand guided by a noble feeling for style and colour. The modelling of the features and the style we admire so much are symptomatic of the vigour and insight into expression of the great master—undoubtedly Lotto—who painted the lady with the drawing, No. 218. No. 112 is mentioned in Vanderdoort's catalogue of Charles I.'s pictures: "No. 12, Done by Giorgione. Bought by the King. Item. A Shepherd without a beard, with long hanging hair, holding a pipe in his right hand, being some part in his white shirt, at his right side some drapery, so big as the life to the shoulders. 1 ft. 11 in. x 1 ft. 8 in." It hung in the King's Breakfast-Room at Whitehall. It is mentioned again in the catalogue of James II.: "No. 540. By Giorgione. A piece, being a man's picture to the waste, with a pipe in his hand." Messrs. Crowe and Cavalcaselle remark that it has been much repainted, and that it is one of many versions of an original which has been lost.

No. 218 was No. 124 at the Academy in 1887. We continue—as who would not?—to admire the clear and solid painting of the flesh, and the thoroughly accomplished draughtsmanship displayed in the portrayal of the features, bust, and ample shoulders. The smooth, almost sculpturesque morbidezza and exquisite delineation of the features aid the expression of emotion so complex and delicate as that of the face; the painting of the draperies and jewellery, and the lady's hands and hair, is worthy of Holbein, while there is more impasto than in his pictures. No doubt the influence of Bellini dictated the treatment of the costume and the flesh, while the type of the beauty is Palma's. There is not a slipshod touch, and the condition of the picture is next to perfect. The subject is far more dramatically treated than is usual with Lotto, who generally preferred somewhat dreamy or meditative themes. What that subject may be has often been asked, and some agree with us in taking the picture to be a sixteenth century representation of the despair and wrath of the ravished Lucretia; the wedding ring on the left hand agrees with this, and the drawing the lady holds may be a sort of supplementary illustration of the tragedy. According to this hypothesis the picture ought to be called 'Lucretia,' and not the 'Portrait of a Lady.' It was formerly ascribed to Giorgione, and according to Messrs. Crowe and Cavalcaselle there is an old copy of it in the Liechtenstein Collection. It at one time belonged to Sir J. Carnegie, and as 'A Venetian Lady' was No. 46 at the British Institution in 1854.

No. 212 was No. 170 at the Academy in 1887. The powers of Lotto, if indeed he was the painter, were employed to signal advantage when he depicted this dark-haired maiden with a fair skin, an even morbidezza, highly refined contours, and features of a pure type, who has a striking way of fixing her rather small black eyes upon the spectator, while her thin nostrils and delicate lips compress themselves as if they were nerved to bear our scrutiny, which nun-like timidity gathers courage to defy from the very desperation of shyness and habitual reserve. The turban-like headress resembles that which is introduced with marked effect in the other 'Portrait of a Lady.' The flowers in the balcony upon which the lady stands seem to be those of an azalea, while the flower called Venus's fly-trap lies on the table at the side of the supposed Lucretia; and probably neither is introduced without a meaning. On the parapet in No. 212 stands the quaintest of long-haired shock dogs. It is manifest the skill of the artist was unequal to depicting the dog, though he succeeded with the large bird swinging on a branch of the azalea; the marten with its chain and collar is a domestic pet not unfrequently

seen in pictures of the age, and, of course, much later: for example, in Capt. Holford's Titian or Titianesque *Portrait of Caterina Cornaro*, No. 252 here, the queen has a marten in her hand. The background affords a glimpse of trellis, foliage, and the darkening Friulan hills, for the painter, as usual, has made as much a portrait of his background as of the face of his sitter. Another instance of this will be found in 'Caterina Cornaro,' in which, out of the window behind the queen's figure, is seen a landscape manifestly of the Asolo country, to which she retired when her part in the political comedy was played. At the Academy in 1892, No. 116, was exhibited a portrait of a Venetian senator, belonging to the Duke of Abercorn, in the background of which Tintoret had introduced part of the Grand Canal, and one or more of his patron's argosies outward bound with full-bellied sails.

To return to Lotto, No. 222 was identified by Dr. Waagen as a Lotto of the middle period; that opinion agrees with the date "1527" which it bears. Lotto was then forty-seven years of age, and was under the influence of Correggio, and had parted with the firm and brilliant technique which distinguished his earlier work. Formerly the picture was said to be a Correggio, and to represent Baccio Bandinelli; later it bore the name of Giorgione as painter and sitter (!), and seems to have been in the possession of Van Reynst, a Dutch collector for whom Cornelius Visscher engraved it. It is supposed to have come to the English royal collection as part of a gift of paintings made at the Restoration to Charles II. by the United Provinces, and to be mentioned in the catalogue of James II.'s gallery signed by Chiffinch: "No. 162, By Giorgione. Giorgione's picture with several statues about him." Whether it had belonged to Charles I., at the sale of whose pictures Van Reynst was a large buyer, is uncertain, but not very probable. It was No. 108 at the Academy in 1872. It remains to say that the portrait of "Messer Andrea degli Odoni a Venezia" is mentioned by the "Anonimo" as "in oil, half-length, who is looking at fragments of ancient marbles, which was by the hand of Lorenzo Lotto"; Vasari, too, noticed a picture by Lorenzo "in the house of Andrea Odoni, which is very beautiful," which is supposed to be that before us. In 1527, the date on No. 222, Lotto was in Venice, and Odoni was distinguished as a collector of antiques.

*The Virgin and Child, with St. Catherine and St. Michael* (225), lent by Mrs. Benson and described as by an unknown artist, is more like a Giorgione than nine out of ten of the pictures ascribed to him, but it is quite as like a Palma Vecchio, and to Palma Waagen ascribed it; certainly the massive painting, luminous colour, and soft execution are all of them in favour of Waagen's view. The archangel is a noble conception, and, whether by Palma or not, the picture embodies the fruits of Giorgione's teaching and the example of Titian. Of this there could be no better evidence than the superb harmonies of tint and tone. The handling is rather infirm, and suggests that it was the offspring of the later days of the painter, whoever he was. The *Portrait of a Man* (194), lent by Capt. Holford, is awarded, probably rightly, to Palma Vecchio, although for firmness and precision the handling is not unworthy of Holbein himself, while its Titianesque colour is noteworthy, as it should be in a Palma. A noble picture, it probably represents an Englishman or a German. The modelling of the flesh is admirable, and the draughtsmanship is more accomplished and searching than Palma's generally gets credit for being. No. 210, called *Flora*, also ascribed to him, is a charming portrait, much rubbed and partly restored, though not, we think, as some say, a fine old copy of a Palma. It was No. 119 in the Academy of 1892, when we examined it at length. The *Portrait of a Man* (83) reminds us of a late follower of Titian,

possessing good motives and excellent feeling for his subject, but a trifle feeble in execution, as the ill-drawn hands suffice to show. No. 85, a *Portrait of a Man*, with a spinet behind him, is a distinctly good Venetian picture, of the same class, and is full of character. The *Portrait of Giorgio Cornaro* (130), belonging to Lord Carlisle, represents the brother of Queen Catharine of Cyprus, to whom we referred just now, and is one of the finest Titians here. It is a veritable model of perfect portraiture under Venetian conditions. It is quite safe to say that *The Holy Family and St. Dorothea* (133) is not by Titian, nor even by his feeblest pupil. Mr. Heath Wilson, who "recognized it as a Titian," relied much upon the painting of the flesh, which is weak and at best only Titianesque. At any rate, it is decidedly pretty, and the expressions are sweet and sincere, so far as they go. Mr. Watts's *Portrait of a Lady* (140), a sumptuous, not to say voluptuous Venetian damsel, of the blonde type, is ascribed to Titian. It is the archetype of Mr. Watts's own art, and was originally a noble piece. The *Portrait of Titian's Daughter Lavinia* (152) came from the Orleans Collection, and bears, on somewhat doubtful grounds, the name of her father. It is a good old copy. *The Triumph of Love* (160), from the William Graham Collection, was No. 126 at the Academy in 1875, and No. 115 in 1892, under the name of Titian. Some of its technical elements are doubtless Titian-like, and the whole is beautiful, but may not be by Titian. It was sold in 1874 for 115*l.* 10*s.*, and in 1886 at the Graham sale for 241*l.*, when Mr. Agnew bought it. *The Diana and Actæon* (166), which Earl Brownlow has lent, was No. 73 at the Academy in 1872, and in 1893 No. 121. It came from the Orleans Collection, was engraved by Couché, and was sold to Sir Abraham Hume for 200 guineas, which is against its being a Titian, though it undoubtedly possesses some of the qualities of Titian's work, which were deftly preserved by an able pupil or copyist. There is another and finer Titian with the same name, and doubtless a genuine one, but it is not in the exhibition. *Diana and Actæon* (192), which Lord Yarborough has lent, large and fine nude figures of the goddess and her nymphs arranged around a marble bath, is a luminous, glowing, and sumptuous sketch for the famous Bridgewater House Titian, or a reduced version of it. The voluptuous charm of the nudités is, of course, the reason for the picture's existence, but the design of the luckless huntsman and his dog is pitifully tame and ineffective. Still, whether an original or, as we are inclined to think, a replica, it is a fine work, which, though time has changed it and diminished its original splendour, remains a harmony complete throughout. Lord Powerscourt's *Portrait of Angelo Politiano* (205) certainly is a charming portrait of a young scholar in a black gown, whose carnations have become pale, while time may have added to the pallors of the picture. But whether it be a portrait of Politiano or a work of Titian is questionable. It may be that damage and a restorer have brought a fine Titian to this condition, although at present the technique is quite as like that of Moroni. To the *Portrait of Caterina Cornaro* (252), which was No. 130 at the Academy in 1875 and No. 129 at the same place in 1887, we have already alluded. The name of Titian has been refused to it on grounds we can neither understand nor recognize, although it may be that he did not finish it throughout. It remains a beautiful portrait of a beautiful young woman, whose flesh has been painted with singular skill, and whose naïve grace and sweet expression are as charming and fresh as they can be; it is, too, a choice piece of colour, and comprises some noteworthy bits of costume, such as the dress of pure green tissue striped with gold, the white under sleeves, and very high conical head-dress with its jewelled pendants, a sort of half-Turkish costume, which may be compared with

that of Lotto's lady holding a sketch of Lucretia, No. 218. Another portrait ascribed to Titian, and said to represent Catharine Cornaro, was No. 191 at the Academy in 1883. In this she holds a pomegranate and wears a green and white quasi-Oriental costume.

Sir F. Cook, whose pictures we cannot always admire, nor agree to place under the names they bear in his gallery, is fortunate in possessing Tintoretto's *Resurrection* (121), a piece of gorgeous colour and an intensely vigorous design. An equally fine if not better example of the same great master is Capt. Holford's *Christ at the Pool of Bethesda* (127). To be placed with these, but on a still higher level, is that stupendous sketch by Tintoretto (No. 250) of *Moses striking the Rock*, from Hamilton Palace, which was No. 192 at the Academy in 1883, and in which colour, chiaroscuro, composition, and design unite in a noble masterpiece. It now belongs to Mr. C. Butler, and, although but a sketch, may be called an epitome of the highest strain of Venetian art. Sir F. Cook's *Portrait of a Venetian Senator* (126) also is eminently characteristic of Tintoret, whose name it bears. *Ether fainting before Ahasuerus* (159)—No. 69 of Hampton Court—is another instance of his consummate vigour and command of colour, and (in spite of its present surface and coloration) is almost as fine a composition as 'Moses striking the Rock' (250); it belongs to the Queen. The original sketch for it is at Madrid. It is said to have belonged to Charles I., although it is not mentioned in Vanderdoort's catalogue. Mr. Law's catalogue of the pictures at Hampton Court says that when the "late king's goods" were sold by the Commonwealth, "The story of Queen Hester by Tintoret was at St. James's, and sold, June 18, 1650, to Mr. Smith, for 120*l.* At the Restoration it was found in the custody of Emanuel de Critz, son of the late Serjeant-Painter, and was restored to the royal collection. In 1712, this, and others of the queen's pictures, four of which are now here [at Hampton Court], were engraved by Gridelin." Waagen thought this painting to be "one of the most admirable specimens of this very unequal master." He rightly praised the dramatic conception of the subject, the solid body of the picture and its careful and spirited composition, but he over-praised the "clearness, transparency, and glow" of the work, which, now at least, if not in Waagen's time, seems somewhat dull and opaque on the surface, if not inherently.

Sir F. Cook's *Head of Christ* (135), attributed to Cima da Conegliano, should not be overlooked; the intensity of the expression and the profound pathos grow upon the observer. *The Worship of Venus* (136) seems to us an old copy, and not, as the Catalogue has it, a replica of the Titian at Madrid. Mr. James's *Portrait of Andrea Barbado* (138) is a superb example of Tintoretto's most masculine mood. A good Bonifazio is Mr. Butler's *Holy Family and the Shepherds* (141), from the William Graham Collection, which was lent by the present owner to the Academy in 1887, No. 162. It has long suffered from excess of old brown varnish. The *Portrait of a Noble* (144), in a black cap, lent by Mr. Salting, is due to Cariani, whose best productions have been allotted to all sorts of artists, from Titian to Lotto; this one is sufficient to vindicate his reputation, although he was more unequal than Tintoret himself. The abandon of the portraits of *Alfonso II. d'Este and his Mistress*, the famous Laura dei Dianti, No. 163, by Paris Bordone, might have inspired Rossetti except so far as the design involves a touch of grossness, not sensuousness, of which the modern master was incapable. Diana's face is most lovely, full of tender ardour, womanly grace and sympathy, and admirably painted and drawn. Her figure, if not that of the duke, deserves the same praise, and the coloration of the picture is masterly, its tonality more powerful and better managed than in most Bordones. Tiepolo's

*Apotheosis of a Pope* (171) is an excellent specimen of a powerful master, whom the temper of his time compelled to be artificial as well as ornate. *Pope Pius VI.*, receiving the Doge and Senators of Venice (174), is an exceedingly good instance of Guardi's tact and skill. The *View of Sta. Maria della Salute* (189) is an admirable example of his feeling for glowing light, his crisp and brilliant touch, and that skill in composition which, joined with these other valuable qualities, made him a much better artist than Canaletto. The *Portrait of a Lady* (178) depicts a charming and beautiful matron, not, of course, the Fornarina it was formerly said to be. Much more like a Palma Vecchio than a Del Piombo, although it is attributed to the latter, the fineness, finish, and exhaustive skill of the painter, whoever he was, enabled him to do justice to a lovely model, whose limpid eyes, fresh lips, and pure carnations are only some of her charms. The drawing and modelling of the drapery, hair, and flesh leave little to be desired. As to its being a Palma, compare it with Mr. Mond's soft and graceful *Flora* (210), of which we have already spoken.

"Il Greco" is a painter seldom heard of on this side of the Channel, some of his pictures being ascribed to P. Veronese and his school, but Sir F. Cook's effective *Christ driving the Money-Changers from the Temple* (182) is an excellent specimen of a rough, but powerful executant, who possessed some of the freedom of Tintoret, as well as much of that master's sense of colour and of Veronese's stately taste. On the last account "Il Greco's" pictures often bear the name of the great Paolo. The *Portrait of a Lady* (197) is quite typical of Paris Bordone; the curious high-shouldered figure, its stiff air, the ivory and roses of the brilliant carnations, the pure red of her satin gown (a colour Bordone rarely omitted in his portraits), are all of them symptomatic. The manner in which the lady holds her hands so that the fingers of one of them are somewhat forced backwards as they rest on her hip, while the other hand hangs stiffly at her side, is a constant feature in portraits by this capital painter. Canaletto's *View of a Fair on the Piazza at Venice* (206), a good, though prosaic picture, is at once curious as an illustration of life and a record of costumes and manners. It is softer than most Canalettos. F. Bassano's portrait of his wife (209) is full of character, and, despite the heavy, if not coarse touch it exhibits, thoroughly good and interesting. It belongs to Lord Carlisle. Pordenone's *Isabella d'Este and her Son* (235) depicts with singular power and consummate skill a sumptuously clad matron, whose beauty and gracious demeanour have been reproduced to the life. She wears a turban of bronze-coloured feathers, a gown of complex structure, and many ornaments, and her costume throughout is most instructive. As in No. 218 by Lotto, No. 163 by Paris Bordone, and Capt. Holford's *Lady of the Sforza Family* (156), her loose-fitting cuirass, stiff as it is, does not, like the stays of modern ladies, deform her shape. The *Christ at the House of Levi* (241), an admirable Paolo Veronese, is a replica, with variations, on a small scale of the great picture in the Academy at Venice, and will reward the utmost attention of all lovers of the master.

#### THE PORTRAIT OF DANTE.

LEADER SCOTT writes from Florence:—

"Whilst reading with pleasure Herr Rudolf Lehmann's interesting new book, 'An Artist's Reminiscences,' I have come across a most surprising paragraph. Pages 42 and 43 contain the following assertion:—

"My sketching rambles took me to one of the most interesting monuments of mediæval architecture which abound in Florence; I mean the staircase in the courtyard of the Palazzo del Bargello, where I drew some of the splendidly carved coats of arms which adorn it. On the gallery at the top was a scaffolding, and on it a workman leisurely



occupied in removing from the outer wall the thin coat of whitewashing which was supposed to hide some ancient fresco paintings. Half in jest, he asked if I was inclined to assist him, and on my assenting gave me a flexible sort of palette knife, a sponge, and a basin of water. I set to work. The coating of lime yielded easily after abundant wetting, and presently under my careful manipulation appeared first a human eye, and by-and-by a male profile, which turned out to be Dante's, and is now generally recognized as the only authentic contemporary likeness of the great Tuscan poet. I have been too modest until now to claim my share in the great discovery.

"It might have been as well if Herr Lehmann's modesty had clung to him a little longer. I should be sorry to impugn his veracity, but the assertions in this paragraph are so astonishingly impossible that I can only suppose his memories of long ago have got mixed with imagination. There is no fresco such as Herr Lehmann describes in the loggia at the top of the steps of the Court of the Bargello, nor has one ever existed. This little gallery was formerly divided into two bare cells, where condemned prisoners spent the last night before execution.

"The fresco in which the famous contemporary portrait of Dante was found is in what was anciently the chapel of the *Podestà*, a room in the interior, at the extreme opposite end of the building. From the courtyard steps, one must pass the whole suite of halls now forming the mediæval museum to reach it.

"But even supposing Herr Lehmann to have forgotten the situation of the fresco, it is hard to comprehend how he could have made the discovery in the chance way he describes, as the search for the portrait was at the time a matter of public interest.

"This is the true story as told by Signor Milanesi, whose earnest studies in the archives have made him such a valuable commentator on Vasari. In the time of the Grand Duke Leopold II. there were two or three amateurs of art and archæology in Florence — the Englishman Seymour Kirkup, the American Henry Wilde, and an Anglo-Italian named Aubrey Bezzel. Mr. Kirkup was convinced, from some ancient documents and books, that a portrait of Dante existed in the former chapel of the *Podestà*, which had long been disused, and the walls of which were covered with plaster and whitewash. He and his friends had for some time been 'agitating' to get the Government to search for this fresco. At length the three gentlemen offered to defray expenses, and the Government then ordered the work to be begun. The manipulation of the superimposed plaster was confided to the care of the artist (not 'workman') Prof. Antonio Marini, who under the anxious supervision of the three antiquaries carefully laid open to view not only the figures of Dante and Giotto, but also those of Brunetto Latini, who represented the learning of the time, and Corso Donati, the belligerent leader of the Ghibellines.

"The discovery led to great disputes, one party holding the fresco to be by Giotto's own hand, and the other denying it. The first quoted a fifteenth century edition of Villani, which affirms that Giotto painted Dante and himself in the chapel of the Palace of the *Podestà*, *in muro* (on the wall); the second pinned their faith to a more ancient copy of Villani's 'De Origine Civitatis Florentiæ,' saying that Giotto painted Dante 'in tabula altaris capelle Palati Potestatis,' proving that it was a movable picture on panel, and not a fresco. The inventory of the Palace, dated 1332, also refers to 'Una tavola dipinta che sta in sull'altare.' They lay stress also on a fire which in 1332 destroyed the roof of the Palace, and injured it down to the second story, saying that 'if Giotto's picture had been on the wall, it must have been either destroyed or irreparably injured.' They further quote an inscription, deciphered by Signor Milanesi, on the fresco itself, which proves it to have been done in the time of the *Podestà* Fidesmino di Varano. Now this man held office in 1337, so Giotto, who died in January, 1336, could not have painted it.

"Whether the fresco were the work of a scholar of Giotto, perhaps from a cartoon of his, or whether either of the Gaddi had a hand in it, I leave wiser art critics than myself to find out; and whether Mr. Kirkup and his friends or Mr. Rudolf Lehmann were the rediscoverers of it, I leave your readers to judge."

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 23rd inst. the following, from various collections. Pictures: Henriette Browne, L'Enseignement Mutuel, 120l. N. Diaz, Venus and Cupids, 556l. Baron H. Leys, Card-Players, in the courtyard of an old house, 430l. P. F.

Pooler, The Seventh Day of the Decameron, 451l. G. H. Boughton, The Bearers of the Burden, 147l. R. Ansdell, The Lost Shepherd, 210l. B. W. Leader, "When the West with Evening Gleams," 309l. W. Muller, A Winter Scene, with Children, sunset, 199l.; A View on a Norfolk Dyke in Winter, 262l. Sir J. Gilbert, Scene from King Henry VI., 472l. P. Nasmyth, A Landscape, with a woman feeding chickens before a cottage, 210l. T. Gainsborough, A View in Surrey, with a cottage, peasant, and cows, 630l. J. Linnell, Hanson-foot, Dovedale, Derbyshire, 110l. R. Wilson, Vale of Llangollen, 152l.; Carnarvon Castle, 152l. Drawing: Sam Bough, A Canal Scene, with a lock and barges, sunset, 252l.

Finis Tri Gossipy.

EXCEPT by a small picture of 'Ariadne,' which he hopes to finish for the Academy exhibition, Mr. Calderon, who is slowly recovering from illness, will probably not be represented on the walls of Burlington House this year.

MR. POYNTER has placed the scene of his picture for the Royal Academy in a hall, the roof of which is supported by lofty columns of yellow and white Oriental alabaster with gilded caps and richly moulded bases. The walls are lined with marbles of full deep colours, and pierced so as to show without a garden and trees, flowers, and patches of sunlight and shadow. The pavement is resplendent with mosaics and tarsia work set in geometrical patterns, and its design is borrowed from the floor of a room in the Palace of Tiberius at Rome. The portion of the hall on our right is semicircular and filled with a bench, or ambo, on which are grouped a company of damsels of the finer Græco-Roman type which many modern painters, familiar with the mural pictures at Pompeii and Rome, select. The girls are listening to the music of one of their number, who, leaning with crossed feet against a column on our left, performs with spirit upon double pipes. The shrill notes fill the hall and mark the time for a charming, rose-crowned brunette near the middle of the picture, clad in a loose tissue of rather pale rose, who dances with graceful energy upon the polished floor. With both hands she holds up daintily the skirts of the semi-diaphanous robe which only half conceals her polished limbs and beautiful figure, while the looser part of her chestnut-tressesswings behind her shoulders as she turns suddenly upon one foot. This is a delightfully brilliant figure, elegant in every line and contour—the joyful face, the parted rosy lips and glad eyes, affirming the girl's delight in that music of motion in which she is an adept. First on our left, among the groups on the ambo, reclines a comely damsel, dressed in purple, and beside her, almost in her arms, lies a young girl whose dress is a tissue of pale blue, and whose expression and attitude indicate the interest she feels in the dance. A little nearer our right stands a cluster of four fair ladies, one of them in sea-green and white, the next in pure red and white, while behind her a younger maiden is dressed in rose colour. Still more on our right is the loveliest and most brilliant of the whole set, a brunette with sparkling eyes, wearing a circlet of gold round voluminous black tresses. Leaning sideways on the bench, she rests upon her elbow, and looks on with delight. Her dress is a bronze green, the full depth of which emphasizes her figure in the composition, as well as in the chromatic and tone schemes of the picture, which, as becomes a work of high art, has been exhaustively studied in all these respects. Equally entranced is the next figure, a maiden clad in a loose and ample robe of citron colour, who sits, or rather lounges, on a low cushion. At her feet lies a scarlet lyre. It is observable that the local colours of this fine

design, not less than its coloration in general and the varied carnations of the women, instinct with almost Titianesque wealth of rosy and golden hues, surpass anything of the sort Mr. Poynter has yet painted. The motto of the picture is taken from Horace:—

Motus doceri gaudet Ionicos  
Matura virgo, et fingitur artibus.

Mr. Poynter has taken a painter's licence in adhering to the old reading of the second line.

THE Burlington Fine-Arts Club proposes to open in May next, for those who can obtain members' tickets, an exhibition of Egyptian art works and antiquities, which is to include about two scores of examples borrowed from the Royal Museum at Berlin with the special permission of the Emperor, who thus manifests his sympathy with the objects of the club. The relics comprise a bronze statuette of Harpocrates with the head of Bes, of the Saitic period, and other works of the same material and epoch; a sitting ape, of faience; a vase held by a lion, a carved wooden tablet, found at Memphis; a necklace of blue faience, with a fine centre-piece, and other caranets, besides earrings, bracelets, and rings of gold, and a fragment of a glass vessel, formed, like the Portland and similar vases, of two layers, white and blue, of glass, of which the latter has been partly removed, so as to represent a standing goddess with the head of Hathor.

THE Fine-Art Society has appointed to-day (Saturday) for the private views of "Sketches in Tunis, Algeria, and Tangiers," by Mr. E. George, and "Drawings for Punch Cartoons, &c.," by Sir J. Tenniel. Mr. McLean as well as Messrs. A. Tooth & Sons, both of the Haymarket, have also fixed to-day for the private views of their exhibitions. Although open to the public on Monday, the New English Art Club holds its private view next Saturday.

CANON BARNETT's Easter Exhibition at White-chapel opens on Tuesday next. Mr. Mundella will deliver an address on the occasion.

MR. FREDERICK THURPP, a sculptor whose reputation, once considerable, had faded of late years, died on the 22nd inst. at Torquay in his eighty-third year. He was born at Paddington, June 20th, 1812, and went to school at Blackheath, and, showing more than the usual taste of boys for art, began to practise modelling and drawing at a very early period, pursuing those studies first in Sass's School at Bloomsbury and afterwards at the Royal Academy, being admitted as a Student in, we think, 1825 at Somerset House. In 1832 he sent to the Academy a statue of the 'Prodigal Returned,' which, though executed with more than respectable skill and noteworthy care, did not attract very much attention. He next appeared at the Society of British Artists' Gallery in 1833 with 'A Young Mother playing with her Child,' which was more promising than its forerunner, and a bust. From this time he was a frequent contributor of busts and portraits and idealized statues and groups at the Academy, British Institution, and Suffolk Street, besides 'A Hindoo throwing a Javelin' and 'Arethusa Reclining,' which were at Westminster Hall in 1844, and good specimens of ordinary statuary produced at the time in this country. He received a proportion of public commissions, among which were those for carving 'Timon of Athens' for the Mansion House, and the portrait statues of Wordsworth and Fowell Buxton in Westminster Abbey. His private commissions included Lady Coleridge at Ottery St. Mary, 'Lucy Gray,' 'A Magdalen' (1845), 'Ariel in the Pine Tree' (1846), 'Two Boys' (1847), 'A Mother and her Sleeping Infant,' 'Contemplation,' 'The Young Hunter' (one of the sculptor's best works), 'Mother and Children,' 'Boys with a Pipe,' 'A Reaper,' 'A Girl by the Sea-Shore,' and 'John Bunyan' (1860).—The death at the age of eighty-four of Mr. John Bell, an active sculptor in his day, who executed several public commissions, is also announced.

In our obituary notice of A. D. Fripp we stated that Mr. Charles Edwin Fripp, an Associate of the "Old Society," is a son of the deceased artist; we should have said that he is his nephew. It is with great regret we record that on the 23rd inst., ten days after her husband, Mrs. A. D. Fripp, born Roe, of Blandford, his second wife, died, in her sixtieth year. In her case, too, the cause of death was pneumonia following influenza. Three days before this event, and from the same cause, died, in his nineteenth year, Reginald Edward, the artist's younger son. Thus, in ten days, Dr. A. D. Fripp, the surviving son, has lost his father, mother, and brother. Mr. C. E. Fripp is the son of Mr. George Arthur Fripp, the eldest of the family, and for many years a leading member of the Old Society. According to the not yet published edition of Mr. Graves's "Dictionary," the deceased painter exhibited (1842-1893) 273 works in all, i.e., one at the Academy, two at the British Institution, five in Suffolk Street, and 265 in Pall Mall, while his brother produced (1837-1893) 597, of which 581 were shown with the Old Society.

The annual country meeting of the Royal Archeological Institute will this year be held at Scarborough in July, under the presidency of the Archbishop of York.

A VERY eminent and highly accomplished Royal Academician writes, in reply to a friend's inquiry as to what he was painting: "If pictures sold now I would paint them with pleasure, but I can't afford to paint them just to amuse the public; so what I do may be said to be for my own amusement."

In Greece excavations will be shortly resumed at Eleusis, and researches will be made in the prehistoric tombs at Cephalonia. At Delphi the French will soon begin work again, as they have received from their Government a sum of 150,000 francs for the purpose.

ONE of the most wonderful efforts of modern patriotism is referred to by a report from Paris to the effect that a group of Japanese gentlemen intends to commemorate the triumphs of the Chino-Japanese war by the erection, in the capital of the Island Empire, of "une sorte de Tour Eiffel," which shall be 1,000 ft. high! This is at a time when a revival of good taste has condemned the original structure and demanded its removal, and while our own Wembley Tower rears four leg-like monsters in the air without a body. It is whispered that the Japanese patriots hope to buy cheap the *tour de force* of M. Eiffel, and—a consummation to be hoped for—transport it to Tokio.

## MUSIC

### THE WEEK.

ALBERT HALL.—Royal Choral Society.  
CRYSTAL PALACE.—Saturday Concerts.  
ST. JAMES'S HALL.—Popular Concerts.

It was doubtless wise on the part of Sir Joseph Barnby to withdraw the first performance by the Royal Choral Society of Dvorák's cantata 'The Spectre's Bride,' which was to have taken place on Thursday last week; for the preparation of two such difficult works as the Bohemian composer's masterpiece and Mr. Henschel's 'Stabat Mater' was too difficult a task, considering the limited amount of time available for rehearsal, and the fact that the ranks of the choir had been thinned for a while by the prevailing illness. Mendelssohn's 'Lobgesang' was, perhaps, the best work that could have been selected in the emergency, and indeed a really fine performance was secured, with Madame Albu, Miss Evelyn Ogle, and Mr. Edward Lloyd as the

soloists. The 'Stabat Mater' was, of course, noticed when it was produced at the Birmingham Festival in October last (*Athen.* No. 3494), but the somewhat lukewarm opinions we then expressed require modification in a favourable sense. The work improves greatly on acquaintance—a sure test of merit. It may not possess the distinctive character of the settings by Rossini and Dvorák, but it is throughout sincere, truly religious in feeling, and masterly in the treatment both of voices and orchestra. The 'Stabat Mater' was very effectively rendered, with Mr. and Mrs. Henschel, Miss Hilda Wilson, and Mr. Lloyd in the principal parts.

Mr. F. H. Cowen conducted last Saturday's concert at the Crystal Palace, and the programme was certainly attractive, though for some inexplicable reason the audience was below the average. The performance commenced with the overture 'Les Francs Juges,' by Berlioz, the only part of a projected opera which seems to have been written, or at any rate preserved, though, after the practice of many composers, Berlioz may have utilized some of the music for other purposes. The next item was Tschai-kowsky's Pianoforte Concerto in B flat minor, excellently played by M. Slivinski, though not with so much vigour as that displayed a few days previously at the Philharmonic Concert by Mr. Frederick Dawson. Later in the programme M. Slivinski gave some minor solo pieces by Chopin, Liszt, and Rubinstein, and as an encore a trifle by Schubert. An excellent performance of Beethoven's 'Pastoral' Symphony completed the instrumental portion of the concert, and Madame Duma was the vocalist.

Herr Emil Sauer was the pianist at the Popular Concert on Saturday afternoon last, and played Beethoven's Sonata in C, Op. 2, No. 3, in a very effective, if slightly eccentric style. The audience insisted, most unreasonably, upon an encore, and after five recalls the artist gave Raff's familiar Rigaudon. The concerted works in the programme were Haydn's Quartet in D minor, Op. 76, No. 2, and Schubert's Pianoforte Trio in B flat, Op. 99. Some vocal items were pleasantly rendered by Miss Mabel Berrey, a soprano with a light, but well-produced voice.

Monday's entertainment commenced with Brahms's revised version of his Pianoforte Trio in the unusual key of B major, Op. 8, a work that seems to be increasing in favour. Herr Sauer was again the pianist, his solo being Schubert's so-called 'Wanderer' Fantasia, Op. 15, which he played most brilliantly, the rapidity of his execution in the final movement being marvellous, as it was combined with perfect accuracy. Herr Sauer's encore piece was Chopin's Nocturne in F sharp, Op. 15, No. 2. Herr Joachim was heard in an *adagio* of Spohr and in three of Brahms's Dances; and the concert ended with Beethoven's Quartet in C, Op. 18, No. 2. A successful first appearance was made by the vocalist Mlle. Sylvia Rita in French songs by Massenet and Guy d'Hardelot. It is not easy to understand why a young English singer at the present day should adopt a *nom de guerre*, but Mlle. Rita has a sweet and well-produced soprano voice, and she will be heard again with pleasure.

## VARIOUS CONCERTS.

THE last of the Thursday Subscription Concerts in the Queen's Hall took place on the afternoon of the 21st inst., the first part of the programme being devoted to Mendelssohn. It included the Pianoforte Trio in C minor, Op. 66, played by Messrs. Septimus Webbe, Otto Peiniger, and Adolf Brouil; two movements from the Violin Concerto with piano accompaniment as arranged by the composer; and vocal items contributed by Miss Kate Alston, Miss Minnie Pryce, and Mr. William Nicholl.

A vocal recital was given by Miss Maude Milman at the Queen's Hall on Friday afternoon last week, the young singer, who we believe is German by birth despite her English name, displaying a pleasant voice (which, however, would bear further training) in songs by Haydn, Mozart, Bohrer, Meyerbeer, Gounod, and other composers. Miss Marie Wurm played some pianoforte solos with good effect, and Mr. Henri Seiffert was commendable in some violin pieces.

The programme of the concert given by the Royal Artillery Band at the Queen's Hall on Friday last week, under the direction of Cavaliere L. Zavertal, included Prof. Villiers Stanford's Symphony in F, No. 4; a 'Gipsy Suite' in four movements, by Mr. Edward German; and various items by Sir Arthur Sullivan, Sir A. C. Mackenzie, and other composers of British birth.

Prof. Villiers Stanford conducted an excellent choral and orchestral concert by pupils of the Royal College of Music on Friday evening last week, the programme containing Mozart's Symphony in E flat, Weber's Overture to 'Eury-anthe,' Goetz's rarely heard Pianoforte Concerto in B flat, Op. 18, and three numbers from Brahms's 'Deutsches Requiem.'

The promenade concert given in the Queen's Hall last Saturday evening does not need serious criticism; but attention may be called to it as an experiment, especially as the programme was of a fairly high-class nature. Among those who took part in it were Madame Clara Samuël, Miss Marian McKenzie, Mr. Edwin H. Lemare (who gave organ solos), Mr. Ben Davies, Mr. Robert Grice, Mr. W. L. Barrett, and the band of the Coldstream Guards. In the autumn a series of promenade concerts will be given with full orchestra.

Concerts were given on Sunday last in the afternoon at the Albert, Queen's, and Princes' Halls; and in the evening at the Queen's Hall and at the South Place Institute. All these performances were calculated to elevate the tastes of the masses, and the present movement in favour of Sunday music is worthy of warm encouragement.

Miss Ethel Sharpe, who gained honours at the Royal College of Music, and has since achieved success as a pianist in Germany, gave a chamber concert in the Queen's Hall on Wednesday evening. For a young lady Miss Sharpe possesses remarkable power at the key-board, this being proved in Brahms's very fine Pianoforte Quartet in A, Op. 26; Beethoven's Sonata in E, Op. 109; and a rarely heard Sonata for Pianoforte and Viola in F minor, by Rubinstein, Op. 49. The concert-giver was assisted in able fashion by Messrs. Gompertz, A. Hobday, and W. H. Squire in the instrumental portion of the programme, and Mr. Kennerley Rumford displayed an excellent bass voice in songs by Schumann and Massenet.

At the Imperial Institute on the same evening an orchestral concert was given under the direction of Mr. Randegger, highly creditable performances being secured of items by Gounod, Bizet, Wagner, and Strauss. Miss Wakefield and Mr. Alberto Randegger took successful part in the performance, the former as a vocalist and the latter as a violinist.

Also on Wednesday evening the clever and rapidly improving young pianist Miss Adelina de



Lara gave the first of three chamber concerts in the Steinway Hall. It was a pity that all these events clashed, and we can only record that the programme contained works by Beethoven, Schumann, Brahms, Saint-Saëns, and other composers, and that Miss de Lara was assisted by Mr. Edward Howell, the excellent violinist.

### Musical Gossip.

ON Easter Eve a brief season of opera in English will commence under Sir Augustus Harris at Drury Lane. Among the members of the company already engaged are Mesdames Esther Palliser, Fanny Moody, Florence Monmouth, Oltza, and Pauline Joran; and Messrs. J. O'Mara, John Child, Richard Green, Harrison Brockbank, and Charles Manners.

WE have already mentioned that Prof. Bridge has acquired the original autograph score of Purcell's 'Te Deum,' and it is now stated that the work will be performed at his Gresham College lecture on May 21st, with a choir and orchestra from the Guildhall School under the direction of Sir Joseph Barnby.

ANOTHER Purcell celebration, of greater significance, will be a two-day festival next November, commencing with a service which will be appropriately held in Westminster Abbey. A concert will be given, with the aid of the Bach Choir and the Philharmonic Orchestra, and probably a performance of 'Dido and Æneas' by the students of the Royal College of Music.

ACCORDING to the announcement at present to hand, there will only be four Richter Concerts in St. James's Hall during the summer season, the dates being Mondays, May 20th and 27th, and June 10th and 17th. The sketch programmes are appended, Beethoven's and Wagner's music, as usual, predominating, the final performance consisting entirely of the Bayreuth master's compositions. Among works also to be given are Tschaiikowsky's 'Symphonie Pathétique'; a new Pianoforte Concerto in c by Prof. Villiers Stanford, to be played by Mr. Leonard Borwick; Dvorak's overture 'In der Natur,' for the first time at these concerts; and a symphonic poem, 'Sarka,' by Smetana. At the concert of June 10th Herr Rosenthal will play Liszt's Pianoforte Concerto in e flat.

PREPARATIONS for the second musical festival at Cardiff, to be held in September next, are now advancing. The programme seems rather ambitious, as it contains, as at present arranged, Mendelssohn's 'St. Paul,' Verdi's 'Requiem,' Edgar Tinel's oratorio 'St. Francis d'Assisi,' Berlioz's 'Faust,' Spohr's 'Last Judgment,' Beethoven's 'Choral' Symphony, Sullivan's 'The Light of the World,' and a Wagner selection. Sir Joseph Barnby, who will conduct, as in 1892, will direct a rehearsal at Easter.

AT one of the forthcoming orchestral concerts, under the direction of Mr. Schultz-Curtius, in the Queen's Hall, a cantata on a subject by Schiller will be performed, the composer being Herr Siegfried Wagner. The only son of the great master has studied composition under Herr Humperdinck.

MESSRS. J. M. DENT & Co. have undertaken the publication of a book on 'Shakespeare and Music,' with illustrations from the music of the sixteenth and seventeenth centuries, by Mr. E. W. Naylor, son of Dr. Naylor, of York Cathedral. The book will contain an introductory chapter on 'Music in Social Life' during the sixteenth and seventeenth centuries; and historical explanations of a selection of representative passages from Shakespeare which deal with music.

A SPECIAL orchestral concert will be given by the Highbury Philharmonic Society next Tuesday under the conductorship of Mr. G. H. Betjemann, who will also play violin solos. The programme will include Mendelssohn's 'Scotch'

Symphony; a Quartet for Violins and Orchestra by Maurer; one of Liszt's 'L'Arlésienne' suites; Saint-Saëns's 'Danse Macabre'; and overtures by Gounod and Auber, Madame Fanny Moody, and Mr. Charles Manners.

A DUTCH society interested in Flemish music has undertaken the publication of the works of Sweelinck, born in 1562, and died in 1621. The firm of Breitkopf & Härtel will issue the compositions, which will be given in several volumes, and the series will probably not be completed until 1900.

THE new regulations for candidates who wish to graduate in music at the Dublin University show that Prof. Prout has not been idle during the brief time in which he has been in office. As regards the examination for the diploma of Mus. Bac., the principal changes are that candidates must now pass two examinations, including a general knowledge of Beethoven's pianoforte sonatas, English Church music from Tallis to Purcell, Bach's 'Wohltemperiertes Clavier,' and oratorio as treated by Handel, Haydn, and Mendelssohn. In order to obtain the degree of Mus. Doc., aspirants must show a general acquaintance with the lives and works of the great masters. So far as can be judged from the syllabus, the additions and emendations made by Prof. Prout are eminently judicious and practical.

HERR MAX BRUCH's latest work is an oratorio entitled 'Moses,' and is said to be noteworthy for fine and massive choruses. It is in four parts, the several headings of which are 'On Sinai,' 'The Golden Calf,' 'The Return of the Messengers from Canaan,' and 'The Promised Land and the Lament of the People over the Death of Moses.'

THE announcement is now made that the famous Wagner museum of Herr Oesterlein in Vienna, the disposal of which occasioned so much controversy, has been purchased by the Municipality of Leipzig for 2,000l. As the poet-composer was born in this town the collection could not have a better resting-place.

A VOLUME on the history of modern stringed instruments has just been published at Rome by Mlle. Okraszewska, including memoirs of the leading makers.

### PERFORMANCES NEXT WEEK.

SCN.	Organ Recital and Concert, 3.30, Queen's Hall.
—	Philharmonic Union Concert, 3.30, Princes' Hall.
—	National Sunday League, 'The Messiah,' 7, Queen's Hall.
MOX.	Herr August Stradal's Recital, 3, Steinway Hall.
—	Popular Concert, 8, St. James's Hall.
—	Trinity College Orchestral Concert, 8, Princes' Hall.
TUES.	Bach Choir Festival, The St. Matthew Passion Music, 7.30, Queen's Hall.
—	Musical Guild Concert, 8, Kensington Town Hall.
—	Highbury Philharmonic Society's Orchestral Concert, 8, Highbury Athenæum.
WED.	Bach Choir Festival Rehearsal, 4, Queen's Hall.
—	Philharmonic Concert, 8, Queen's Hall.
THURS.	Bach Choir Festival, Selection Programme, 7.30, Queen's Hall.
FRI.	Royal Academy of Music Students' Concert, 3, St. James's Hall.
—	Bach Choir Festival Rehearsal, 4, Queen's Hall.
—	Mr. Julian Pascal's Concert, 8, Hampstead Conservatoire.
SAT.	Popular Concert, 3, St. James's Hall.
—	London Hall Concert, 3, Queen's Hall.
—	Crystal Palace Concert, 3.
—	Bach Choir Festival, Mass in e minor, 7.30, Queen's Hall.

### DRAMA

#### THE WEEK.

OPÉRA COMIQUE.—Théâtre de l'Œuvre: 'Rosmersholm,' 'Solness' ('The Master Builder'), by Ibsen; 'L'Intruse,' 'Pelléas et Mélisande,' by Maurice Maeterlinck.

IT is difficult to acquit wholly of presumption the amateurs styling themselves the Théâtre de l'Œuvre, who have come among us to air their incompetence and show us how Ibsen should not be acted. We have seen in this country trained and experienced artists in 'Rosmersholm' and 'The Master Builder.' In us accordingly the experiment of reproducing these plays by so-styled actors, some of whom have not acquired the alphabet of their art, moves pity or derision. M. Poë, the director of the company, pos-

sesses physical advantages and some control of voice. Mlle. Marthe Mellot has distinct personal gifts, and has the makings of an actress. One or two others may claim some form of equipment. For the bulk of the company it is impossible to say anything whatever. They stand nervously and ashamedly on the stage, are badly made up, unable to walk, and know not what to do with their hands. These things deprive of value the one point of interest in their promised performances, the opportunity of seeing how the plays of M. Maeterlinck would bear the footlights. 'L'Intruse' had been given on a solitary occasion by Mr. Beerbohm Tree, and obtained no such success as justified repetition. 'Pelléas et Mélisande' was unseen, and its five acts and score of scenes rendered extremely improbable an attempt on the part of a modern management to produce it, such effort involving a partial re-edification of the stage. In neither case was the result successful to others than those who came for the purpose of applauding, and discharged conscientiously their self-imposed task. In 'L'Intruse' the effect of the three sisters moving about in a leash, with their arms interlaced into a species of espalier, awoke wholly ludicrous associations, suggesting the figures cut out of cardboard which children employ on a toy theatre. Some of the speeches of the eldest sister were well spoken, but the idea of the presence of the 'Great Reaper' was not conveyed.

In 'Pelléas et Mélisande' the task was even more difficult, and the poetry with which the play is charged was lost. That this would be the case with any interpretation whatever may reasonably be supposed. Much of what is finest in M. Maeterlinck's method is, we suspect, incapable of stage presentation. The themes themselves are not undramatic, and the notion of vague, shuddering, unearthly horror experienced in perusal, in spite of the over elaboration of preparation, is fine, in some cases magnificent even. In the case of 'Pelléas et Mélisande' these qualities are accompanied by imagination and beauty. When Mélisande lets down from the tower her golden hair, which her lover binds to trees, ensnaring her thus in a golden captivity, we are reminded of Mr. Morris's Rapunzel striving to forget how

— fathoms below my hair grows wet  
With the dew; my golden hair!

But how on the stage is this to be conveyed? Mlle. Suzanne Despres is as successful as can be hoped in presenting Mélisande, who is a combination of a score characters in drama, poem, and fable—is, as has been said, Rapunzel, Undine, Ariel, the heroine of 'Jock o' Hazeldean.' Before all things she is a fairy. There is scarcely a human touch about her but sorrow and passion. A child in years and appearance, she brings from the far world she will not or cannot depict or name a tale of ruin and desolation. Her sorrows when she weeps over the fountain are tragic enough; but what of those of the giver of the gold crown which falls from her head and may not be drawn forth? What of her new husband, into whose house she unconsciously, and so to speak innocently, brings despair, incest, murder, death? These things are as incapable of stage presentation as are the vaulted turpitudes





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